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- create "fills" and "turn-arounds"
- compose melodies from chord progressions
- improvise by altering melodies and syncopation

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FUN WITH MELODIES

A basic guide to improvising

By Wally Kappelmann

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Have you ever sat at your keyboard and thought, "I wish I could just PLAY . . . withOUT all this note-reading and counting."? You've seen the pros do it, whether it was on a network TV special or at a local piano bar. Boy, do they make it look easy! Of course — that's why *they* get paid and *you* sit around wishing. What they do so easily is the result of a lot of experience, varied amounts of study, dedication (sometimes at the expense of everything else), and constant mental preparation. If you think about it, that applies to professionals in any field.

This book will not make you a professional-level player; it will, however, make you a *better* player, because it offers some clues to how the pros think — how they approach playing. And playing music, like everything else, starts in your head.

If you let it, this book will help open your mind to a few creative possibilities. Not lofty rules of theory, but practical ideas you can put to use as soon as you're ready.

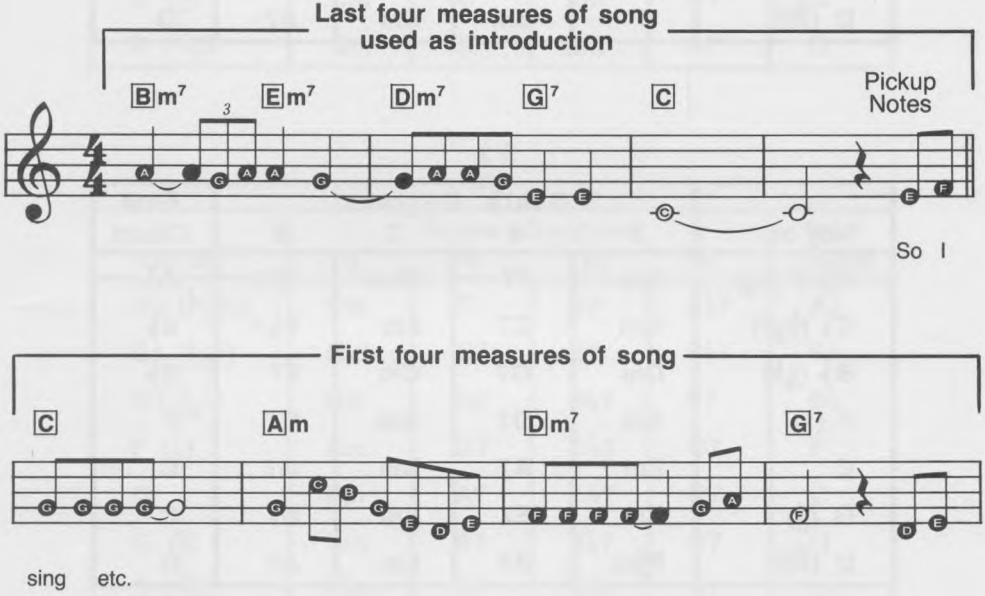
Are you ready? . . .

Creating Introductions

An introduction is a short section of music preceding a song. It prepares the listener for the song itself by establishing the tempo and the general mood of the arrangement. Introductions are generally either four or eight measures long.

"Intros," as musicians call them, can be created in several ways; the easiest is to use the last four measures of the song, as was done here with AFTER THE LOVIN'.

NOTE: The pickup notes are considered part of the introduction.



Another way to create an introduction is to use a standard chord progression, or sequence, and compose a melody to go with it. The charts on the next page show chord progressions you can use for this purpose. To do this, simply match the key signature of the song to the corresponding key signature in whichever chart you decide to use.

If necessary, refer to the Master Chord Chart on page 44.

In each case, four chords are shown, all of which lead to the first chord of the song itself.

#1

Key of	Scale Degrees 1	6	2	5	First Chord
A♭ (♭♭♭♭)	A♭	Fm	B♭m	E♭7	A♭
E♭ (♭♭♭)	E♭	Cm	Fm	B♭7	E♭
B♭ (♭♭)	B♭	Gm	Cm	F7	B♭
F (♭)	F	Dm	Gm	C7	F
C	C	Am	Dm	G7	C
G (♯)	G	Em	Am	D7	G
D (♯♯)	D	Bm	Em	A7	D

#2

Key of	Scale Degrees 3	6	2	5	First Chord
A♭ (♭♭♭♭)	Cm	F7	B♭m	E♭7	A♭
E♭ (♭♭♭)	Gm	C7	Fm	B♭7	E♭
B♭ (♭♭)	Dm	G7	Cm	F7	B♭
F (♭)	Am	D7	Gm	C7	F
C	Em	A7	Dm	G7	C
G (♯)	Bm	E7	Am	D7	G
D (♯♯)	F♯m	B7	Em	A7	D

#3

Key of	Scale Degrees 3	♭3	2	5	First Chord
A♭ (♭♭♭♭)	Cm	B7	B♭m	E♭7	A♭
E♭ (♭♭♭)	Gm	G♭7	Fm	B♭7	E♭
B♭ (♭♭)	Dm	D♭7	Cm	F7	B♭
F (♭)	Am	A♭7	Gm	C7	F
C	Em	E♭7	Dm	G7	C
G (♯)	Bm	B♭7	Am	D7	G
D (♯♯)	F♯m	F7	Em	A7	D

#4

Key of	Scale Degrees 6	2	2	5	First Chord
A♭ (♭♭♭)	Fm	B♭7	B♭m	E♭7	A♭
E♭ (♭♭)	Cm	F7	Fm	B♭7	E♭
B♭ (♭)	Gm	C7	Gm	F7	B♭
F (♭)	Dm	G7	Gm	C7	F
C	Am	D7	Dm	G7	C
G (♯)	Em	A7	Am	D7	G
D (♯♯)	Bm	E7	Em	A7	D

#5

Key of	Scale Degrees 3	6	♭6	5	First Chord
A♭ (♭♭♭)	Cm	F7	E7	E♭7	A♭
E♭ (♭♭)	Gm	C7	B7	B♭7	E♭
B♭ (♭)	Dm	G7	B♭7	F7	B♭
F (♭)	Am	D7	D♭7	C7	F
C	Em	A7	A♭7	G7	C
G (♯)	Bm	E7	E♭7	D7	G
D (♯♯)	F♯m	B7	B♭7	A7	D

#6

Key of	Scale Degrees ♭7	6	♭6	5	First Chord
A♭ (♭♭♭)	G♭7	F7	E7	E♭7	A♭
E♭ (♭♭)	D♭7	C7	B7	B♭7	E♭
B♭ (♭)	A♭7	G7	G♭7	F7	B♭
F (♭)	E♭7	D7	D♭7	C7	F
C	B♭7	A7	A♭7	G7	C
G (♯)	F7	E7	E♭7	D7	G
D (♯♯)	C7	B7	B♭7	A7	D

The following charts may be used to create intros for songs where the first chord is one scale step higher than the key of the song; most often, it is a minor or minor seventh chord. Examples are STRANGER IN PARADISE and BY THE TIME I GET TO PHOENIX.

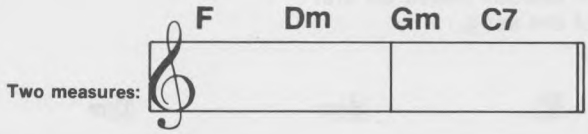
#7

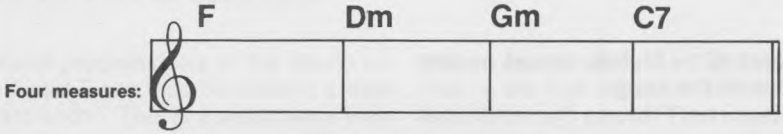
Key of	Scale Degrees 1	2	3	♭3	First Chord
A♭ (♭♭♭)	A♭	B♭m	Cm	B7	B♭m
E♭ (♭♭)	E♭	Fm	Gm	G♭7	Fm
B♭ (♭)	B♭	Cm	Dm	D♭7	Cm
F (♭)	F	Gm	Am	A♭7	Gm
C	C	Dm	Em	E♭7	Dm
G (♯)	G	Am	Bm	B♭7	Am
D (♯♯)	D	Em	F♯m	F7	Em

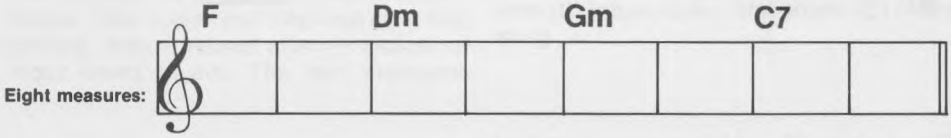
#8

Key of	Scale Degrees 1	♯1	3	6	First Chord
A♭ (♭♭♭)	A♭	Adim	Cm	F7	B♭m
E♭ (♭♭)	E♭	Edim	Gm	C7	Fm
B♭ (♭)	B♭	Bdim	Dm	G7	Cm
F (♭)	F	F♯dim	Am	D7	Gm
C	C	C♯dim	Em	A7	Dm
G (♯)	G	G♯dim	Bm	E7	Am
D (♯♯)	D	E♭dim	F♯m	B7	Em

Use any of the chord sequences as follows, depending on how long an intro you want.







In composing a melody to go with one of these chord progressions, try to establish the feeling of the song and/or the arrangement by:

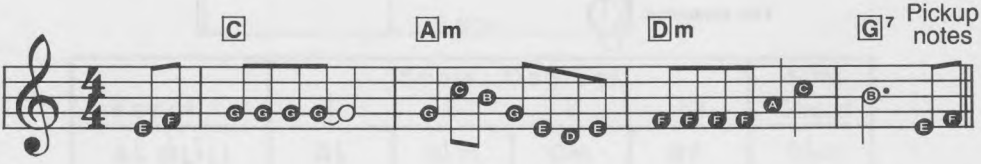
1. Using part of the melody or rhythmic structure of the song.

2. Using notes of the intro chords (see Master Chord Chart).

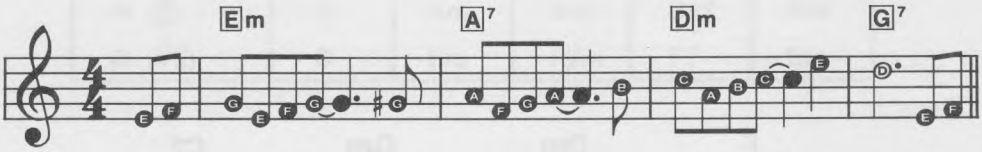
3. Using notes from the scale which correspond to each chord. This is more complex; see "Fun With Chords."

Here are three possible introductions for AFTER THE LOVIN', all using chord progressions from the charts.

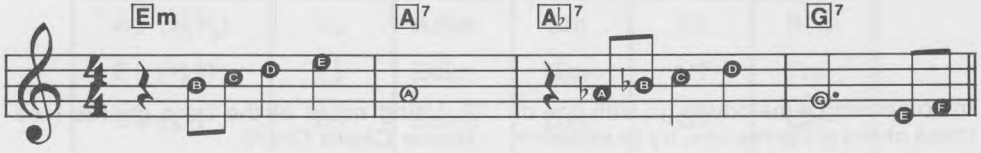
Chord chart #1 — Melody based on first three measures of the song.

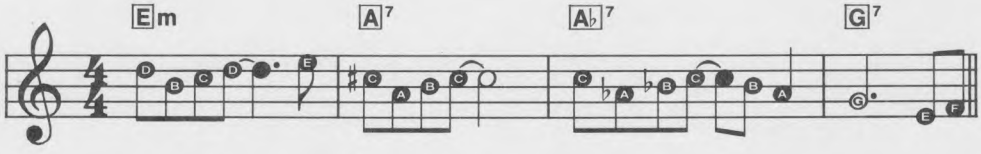


Chord chart #2 — Melody based on first three notes of the song.



Chord chart #5 — Melody based on first two measures of the bridge (middle part).

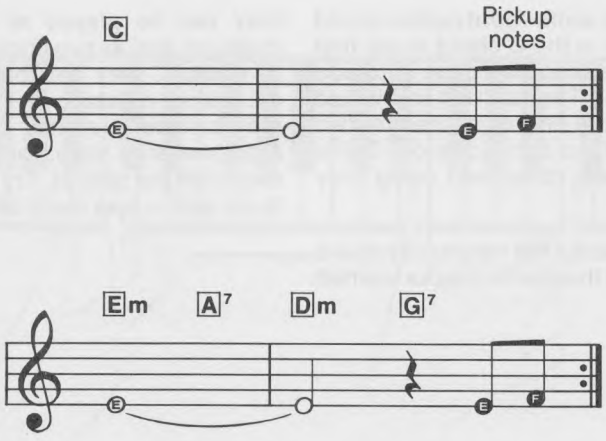


Chord Chart #5 — Melody based on second example above.

As you can see, ideas for introductions can come from anywhere. If you don't know a song very well, it's a good idea to play through it a few times and look for a melodic fragment, or figure, upon which you can create an introduction. Professional arrangers sometimes write the introduction last; this allows them to "steal" an idea they might devise while writing the arrangement of the song itself. However you do it, the possibilities are endless.

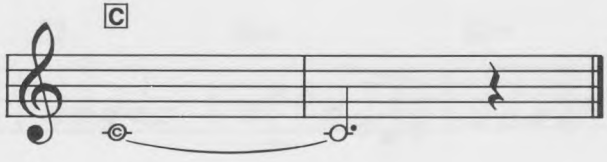
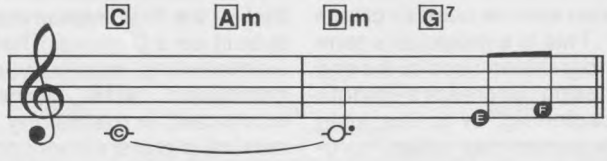
Turn-Arounds

The chord progressions in the charts on pages 4 and 5 can also be used to create "turn-arounds." This is a musician's term for any chord progression used at the end of a section, or song, to create a smooth return to the beginning, or to the main theme. They are sometimes called "turn-backs."

An example of a turn-around is shown below. The upper part represents a first ending, with a repeat sign — typical of most sheet music. The two measures shown contain only the C chord. Not only that — the first measure of the song itself is built on a C chord. That could be quite uninteresting, musically, especially when combined with longer notes (no movement) in the melody. To brighten the musical picture, a chord progression from Chart #2 has been added. This fills out the two measures, harmonically, and allows a smooth return to the first chord (C) of the song.



This approach can be used at the end of a song, where you'll usually find a chord and melody notes corresponding to the key signature. Suppose you play all the way to the end of AFTER THE LOVIN' and decide to do it "one more time!" Here's how it might be done.

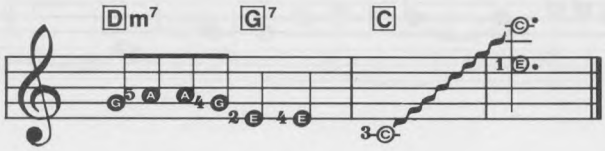


By the way, this same chord pattern could also be applied to the C chord in the first part of the illustration on page 3, to add musical interest. The fact that this would be a repeat of the chords in the first two measures is of no consequence. Entire songs have been composed using only these chords.

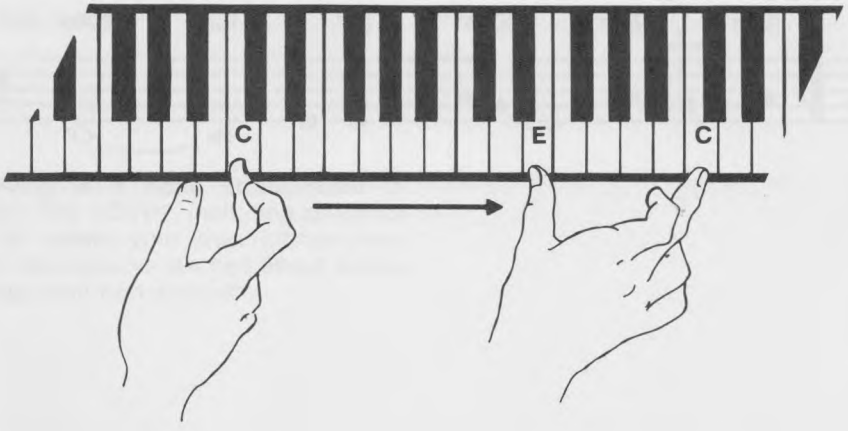
One reminder about the very handy chord progressions in the charts: You've learned they can be played as one chord per measure, and as two chords per measure. In additon, they can be played as four chords per measure (in slower songs), or they can be stretched out, to cover an eight measure intro, for fast songs (two measures per chord). Try them all — learn them well — use them often.

Creating Endings

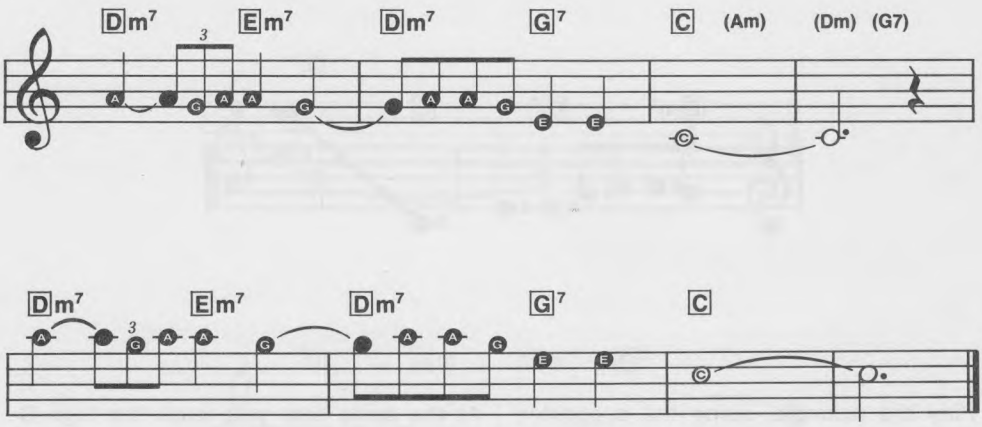
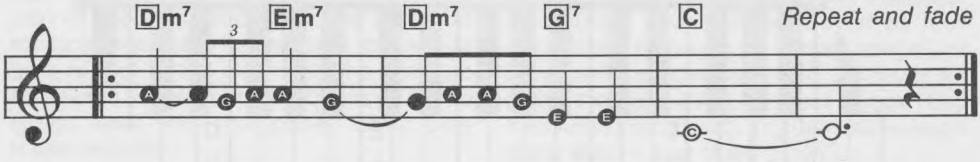
As with introductions, there are also several ways to create endings for your arrangements. Once again, AFTER THE LOVIN' is used.

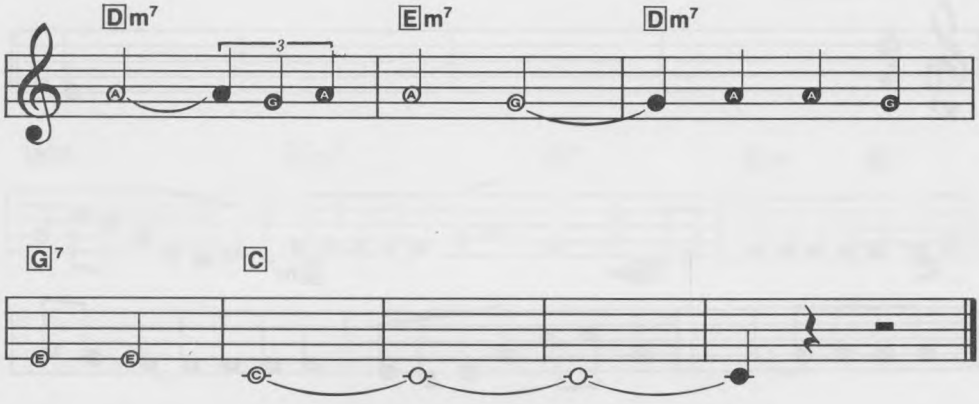
A *glissando* makes a flashy ending and it's easy to play. Look at the gissando mark after the whole note C.

Play the example, using the suggested fingering. As you play the whole note C, turn your right hand and move it to the right, dragging your third finger over all the white keys, until you reach the second-higher C key. Be sure each white key plays as you pass over it.

At the same time you reach the high C key, add the E key below it with your right thumb; this gives you a full, pleasant sound.



Another way to create an ending is to play the last four measures twice — once as they appear and again, an octave higher.

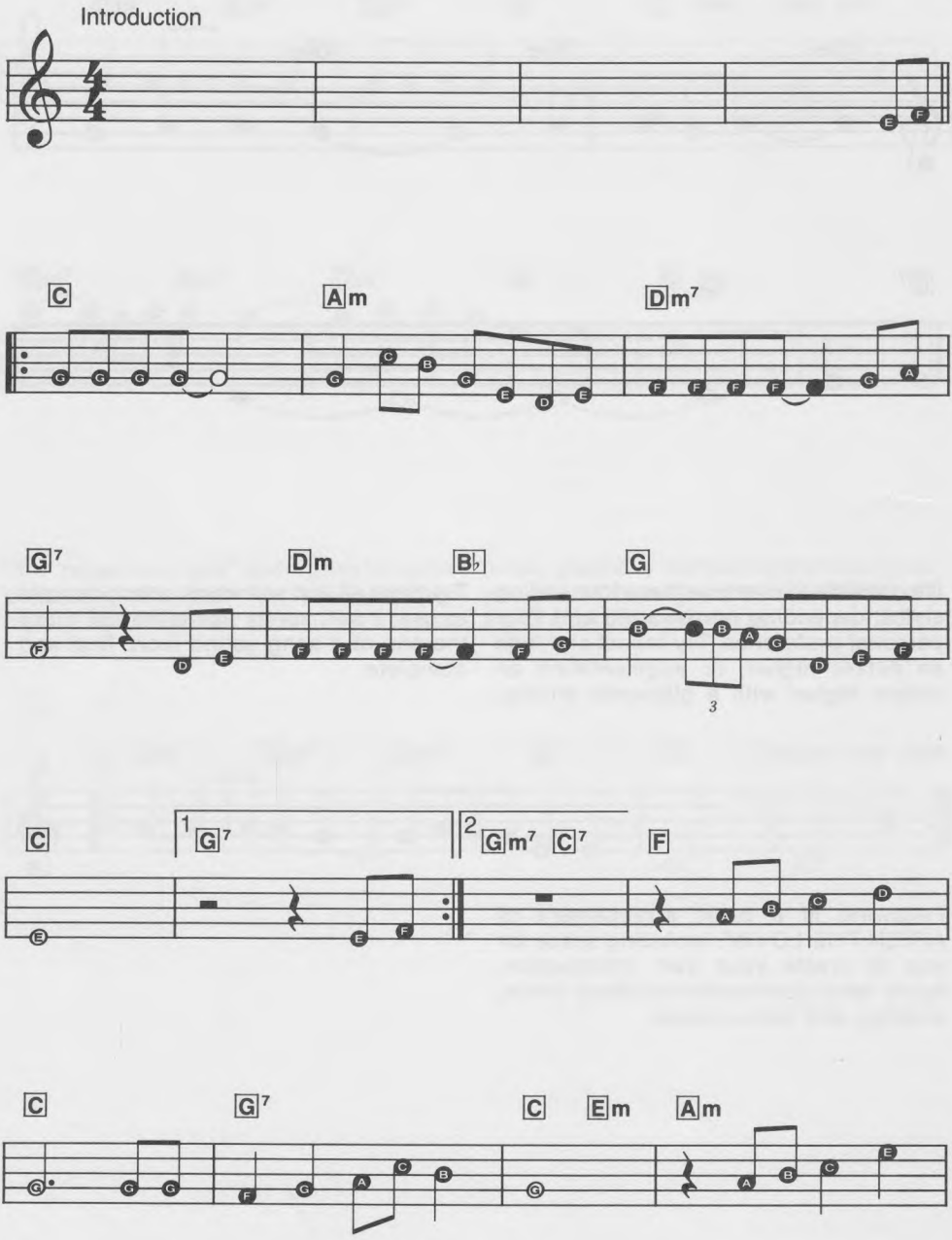
The chord symbols in parentheses suggest the optional use of a turn-around — try others.

The "repeat and fade" ending has become popular in the past few years. Merely repeat the last four measures several times, gradually decreasing the volume as you play. Once again, a turn-around on the C chord is optional.

Augmentation is a device you can use to create an ending. It means the notes are played longer than usual — twice as long, generally. If you compare the following example with the previous one, you'll see the eighth notes have become quarter notes, quarter notes have become half notes, etc.



It's possible to combine these four ending styles, depending on the song and your personal preference. Try repeat and fade an octave higher, or augmentation an octave higher with a glissando ending. Try them all and see which ones you want to use. You'll surely agree they all make the end of a song sound more final and complete.

Following is a basic arrangement of AFTER THE LOVIN', including space for you to create your own introduction. Apply what you've learned about intros, endings, and turn-arounds.

After The Lovin'

Words and Music by
ALAN BERNSTEIN and RITCHIE ADAMS

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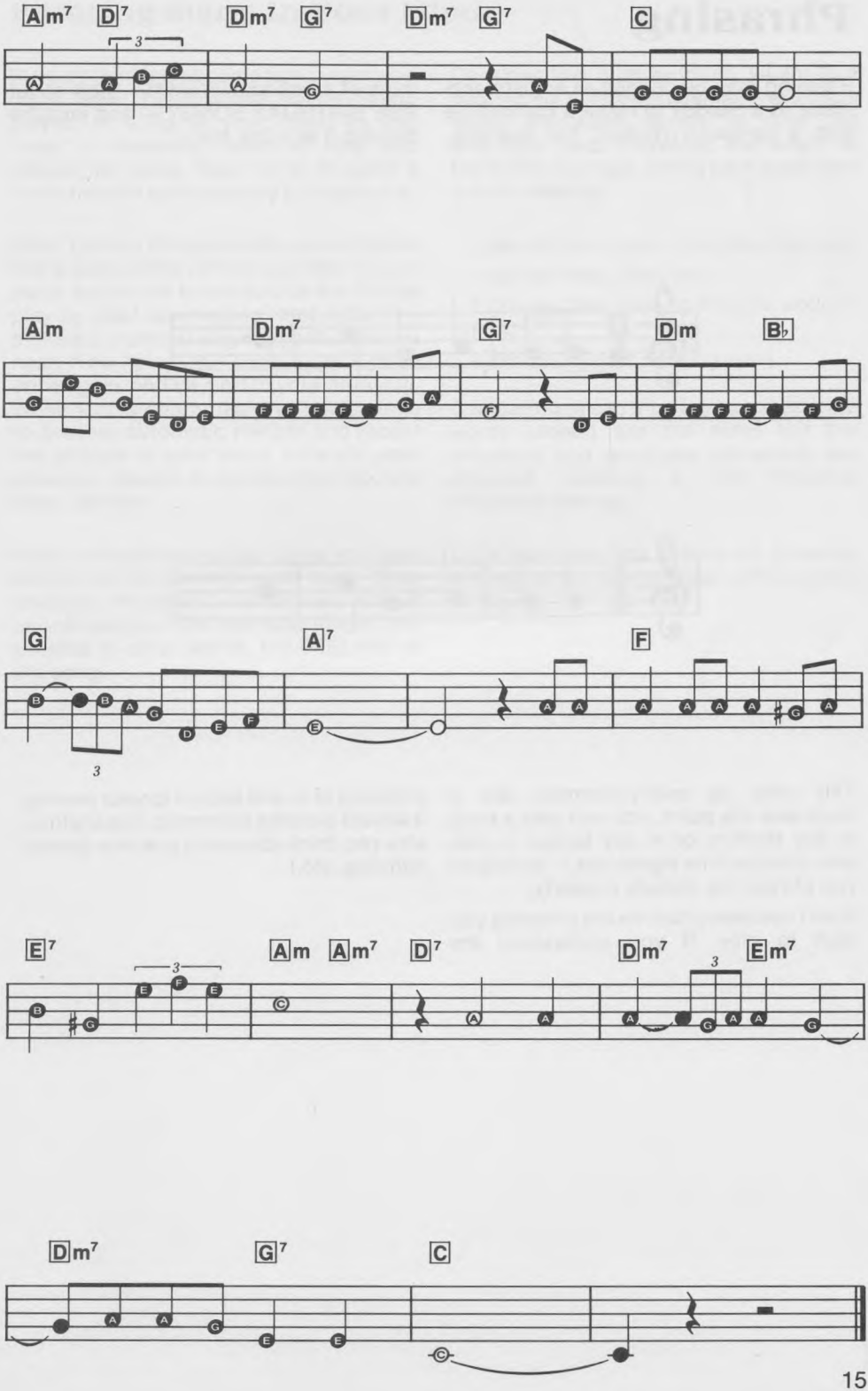
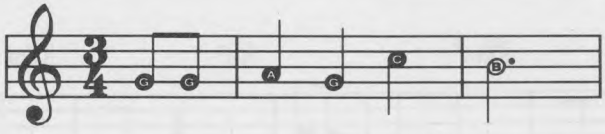
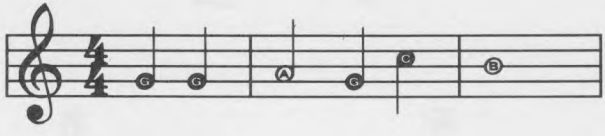
International Copyright Secured Made in U.S.A. All Rights Reserved

Am7 D7 Dm7 G7 Dm7 G7 C
Am Dm7 G7 Dm Bb
G A7 F
E7 Am Am7 D7 Dm7 Em7
Dm7 G7 C

Phrasing

Phrasing may be defined as adjustments made to a melody to make it compatible with a particular rhythm. For example, think of a well-known waltz — how about THE BIRTHDAY SONG? — and imagine playing it as a fox trot.





This may be overly-dramatic but it illustrates the point: you can play a song in *any* rhythm, or at *any* tempo — yes, even change time signatures — as long as you phrase the melody properly.

It isn't necessary to write the phrasing you wish to play. If you understand the principle of it, and apply it to your playing, it should become automatic, like anything else you think about and practice (tennis, dancing, etc.).

Phrasing Starts In Your Mind

Start by thinking of some song you know quite well. Concentrate on it being played, or sung, in your mind. As you "hear" it mentally, listen to how you phrase the song. Now try to imagine a drum rhythm being played to support it.

Next, turn on the automatic drum rhythm that's close to the pattern you hear in your mind. Adjust the tempo and let the rhythm play by itself. Get "inside" that pattern — picture a drummer playng the rhythm you hear. Now "play" the song in your mind once again, and be alert to your phrasing. When you're comfortable with it, change to another automatic rhythm and repeat the process in your mind. How did your phrasing change to accomodate the new drum rhythm?

Keep in mind the musical tones you hear should be the same in each case. What changes, however —sometimes almost unnoticeably — are the note length, the accents in other words, the FEELING of the song.

Consider this final example, where four completely different statements are made using the same words — only the emphasis (and, therefore, the length of the word) changes, giving each statement a new meaning.

I can do this! (even if nobody else can)

I can do this! (after all!)

I can do this! (having thought about it first)

I can do this! (if nothing else)

Comparing this to music, you can say: the words (notes) are the same but the inflection and emphasis (phrasing) are different, creating a new meaning (rhythmic feeling).

Let's see how this theory of phrasing applies to the printed page (which never changes).

Applying What You Know

Each of the song fragments in this section shows you different ways you can phrase a particular melody. All four songs should be familiar to you. In each case, the first example is the basic melody, just as it might appear on a piece of sheet music. The three remaining examples are "phrased" variations of the first — suggestions to open your mind to the many more that are possible.

When you play a song, the melody tones should not change, nor should the number of beats in each measure; these are the only rules you must observe. Outside of that, PLAY THE SONG AS YOU FEEL IT. Just because two quarter notes (worth two beats) appear in your music doesn't mean you must play them as two quarter notes — other combinations of notes also equal two beats. Keep in mind that the rhythm you choose to play along with a song contributes to how you phrase the melody.

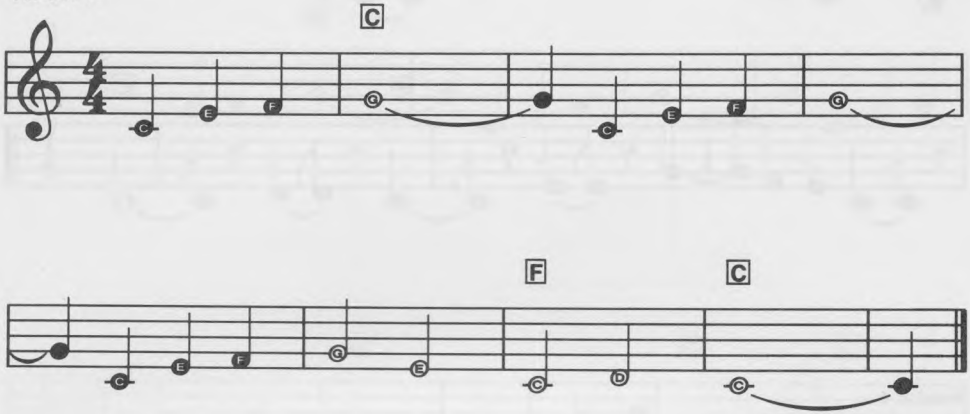
Here are some general guidelines to help you apply the knowledge of phrasing to any songs you play:

1. *Try different automatic drum rhythms with a familiar song of your choice.*
2. *Allow each rhythm to play for a few measures giving you time to "get into" the drum pattern.*
3. *Mentally play or sing the melody along with the rhythm.*
4. *Play on the keyboard what you "hear" in your mind — let the melody happen according to the drum rhythm, and the feeling you have for the arrangement.*
5. *Stay relaxed — go with the flow. Creative processes can't be forced.*

Rhythm patterns have been suggested for you to apply to each of the song fragments. They are only suggestions — try any rhythm you think might work.

When The Saints Go Marching In

Version 1 is standard. Version 2 is basically the same except that no note is longer than one beat. This is often referred to as "stop time" — imagine an old soft-shoe routine by a dancer!

Version 1

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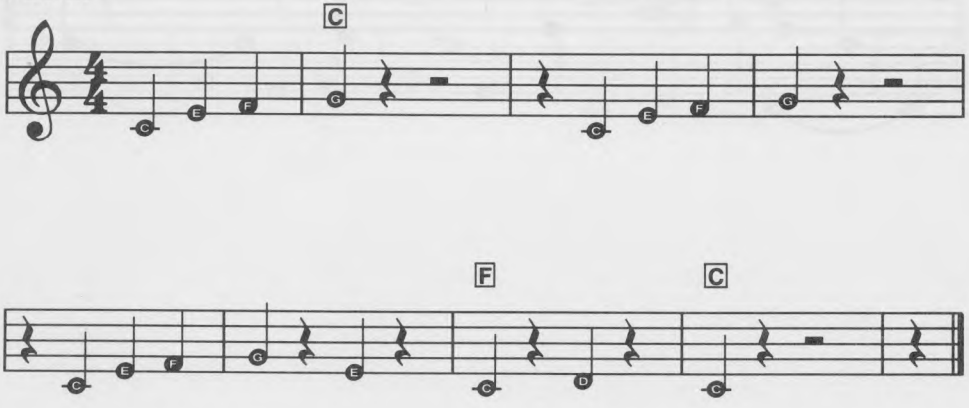
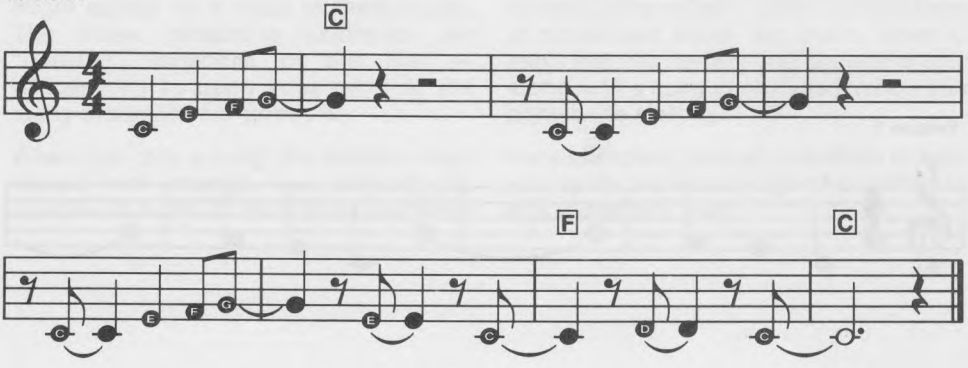
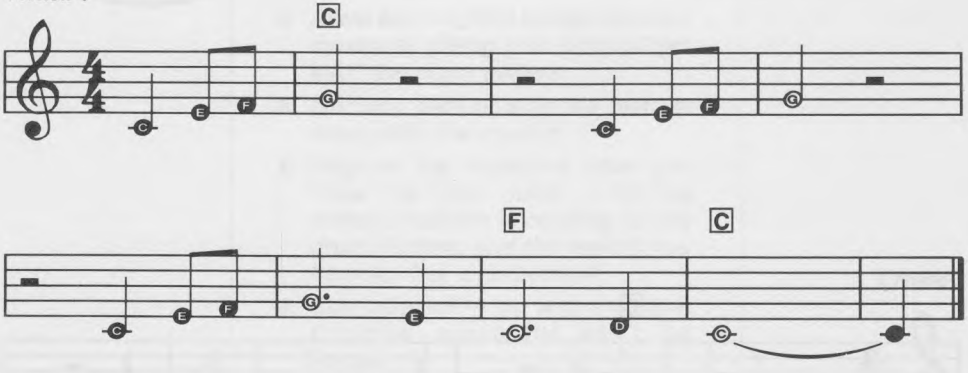
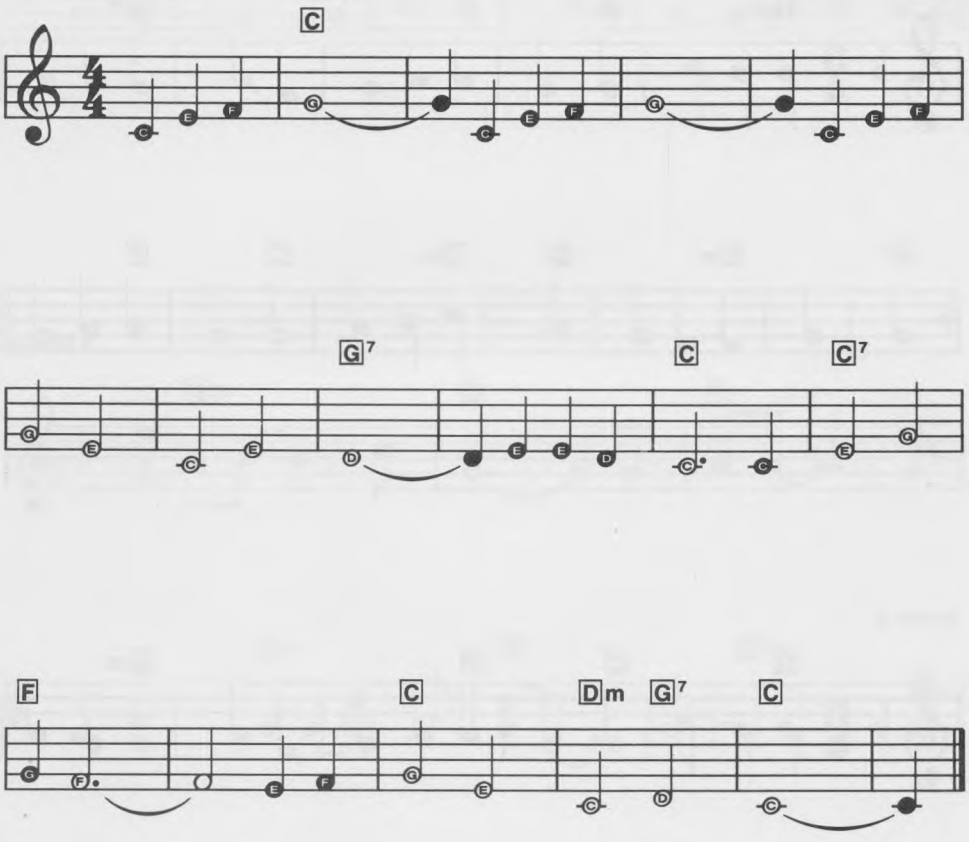

Version 3 is similar to 2 except for the syncopation. If you play it with a fox trot or swing rhythm, you'd almost imagine a drummer filling in the open spaces.

Version 4 is playable with a rock beat — try this, and others.

Version 3

Version 4



Here's the complete arrangement of the song. Play it with different rhythms and phrase it accordingly.

When The Saints Go Marching In

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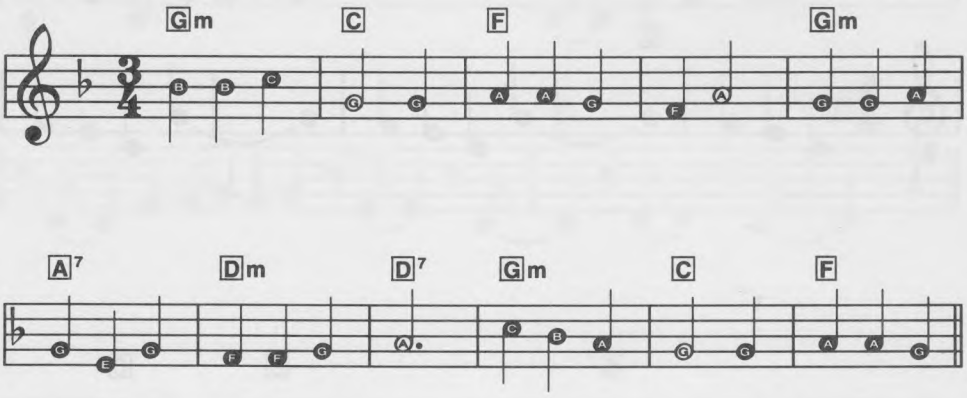
You Light Up My Life

All four versions are playable with the waltz rhythm; however, the "feeling" of each version is different. The second version is closest to how most arrangements appear. The first line has been simplified by using all quarter notes and dotted half notes.

If you have a drum rhythm called Jazz Waltz, be sure to use it also.

Version 1

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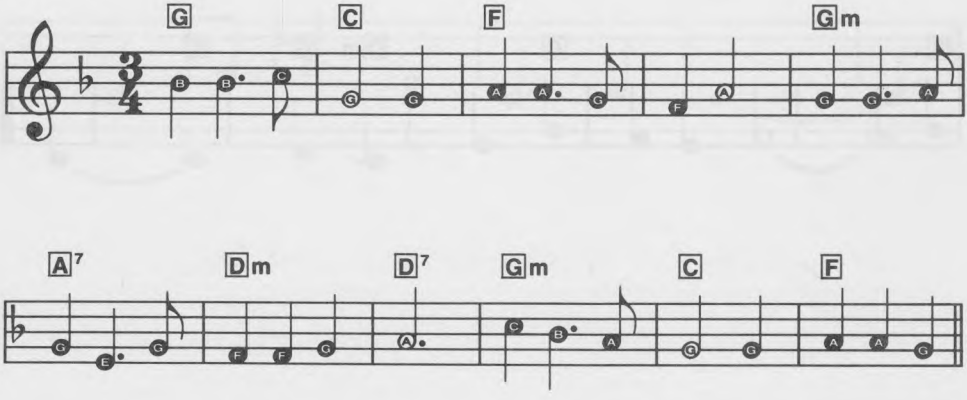
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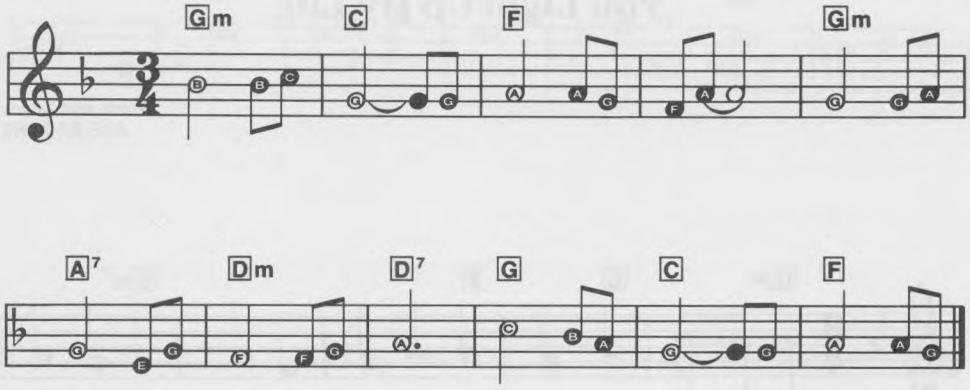
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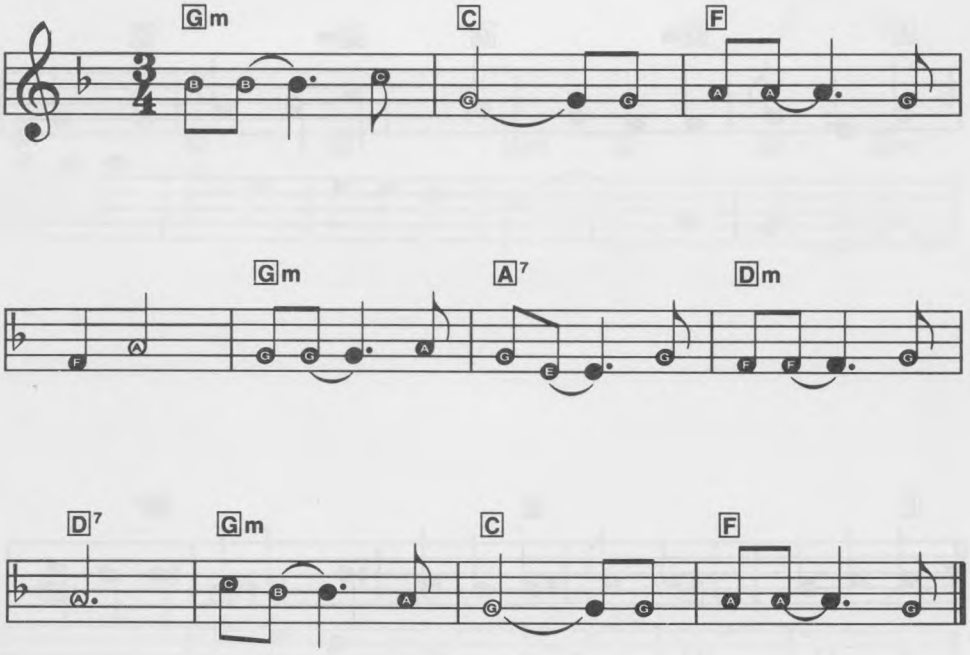
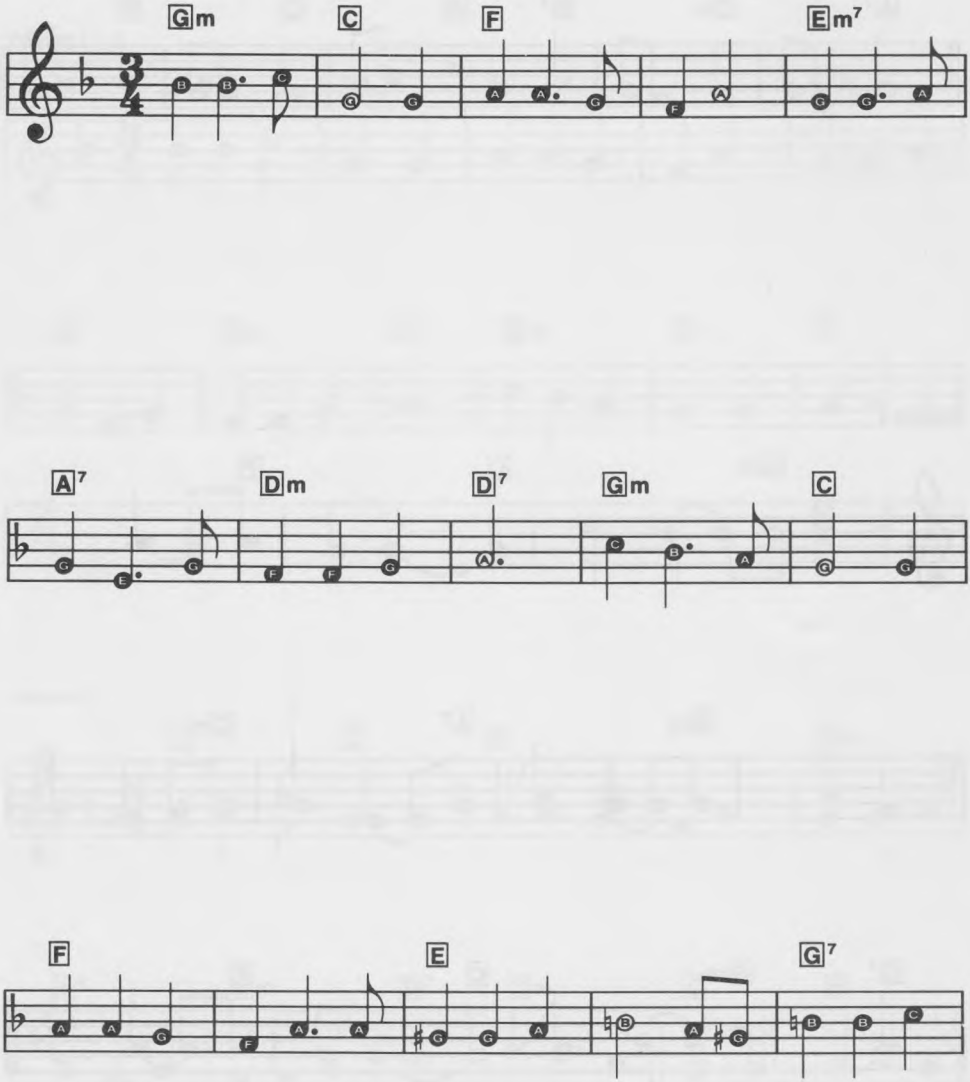

From the Columbia Pictures Release "YOU LIGHT UP MY LIFE"

You Light Up My Life

Words and Music by
JOE BROOKS

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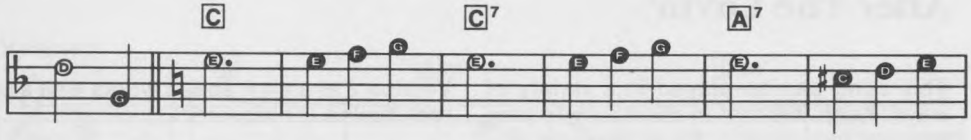
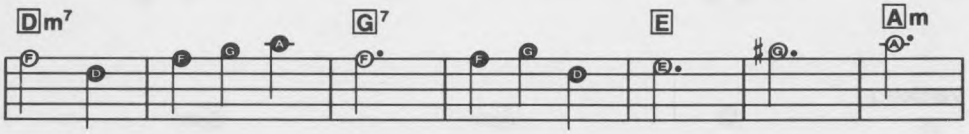
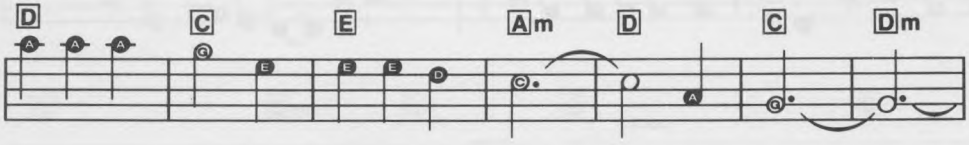
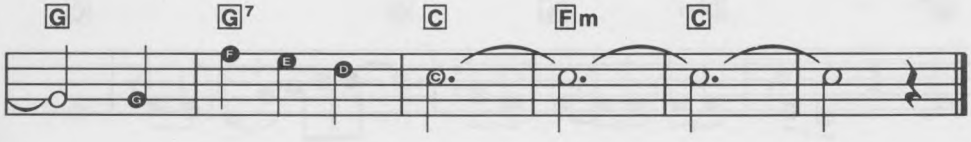

C
C7
A7

Dm7
G7
E
Am


D
C
E
Am
D
C
Dm

G
G7
C
Fm
C

After The Lovin'

This song can be played in a variety of ways. Keep this fact in mind as you play the four examples — try all versions at a medium fox trot or swing rhythm, in addition to the standard ballad approach.

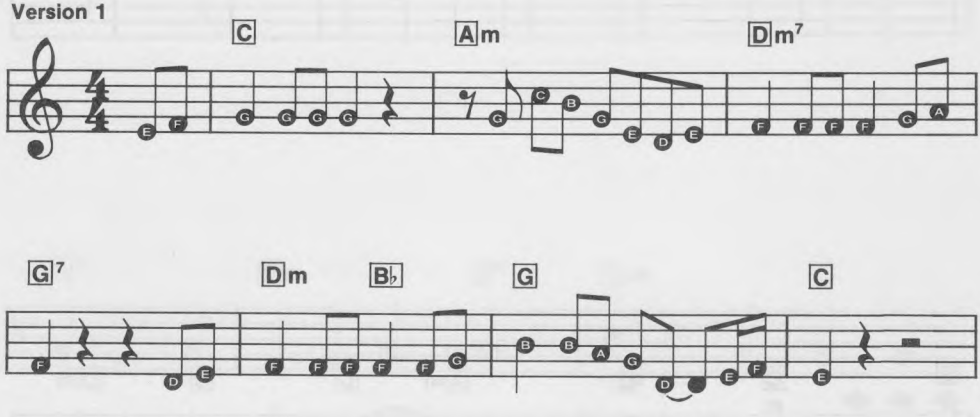
Version 1 also works as a ballad when you use a rock rhythm, due to the "straight" eighth notes in the melody. Try it as a cha-cha too!

Version 2 at a slow speed works well as a rock ballad (or slow rock).

Be sure to try version 4 as a bossa nova rhythm, in addition to playing it as a medium swing.

Once you're familiar with the four fragments, go back to page 14 and apply what you've learned to the complete song.

Version 1



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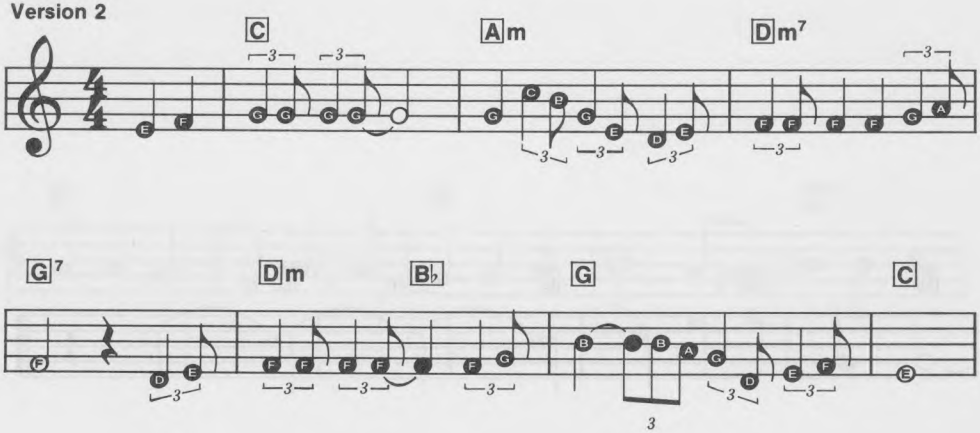
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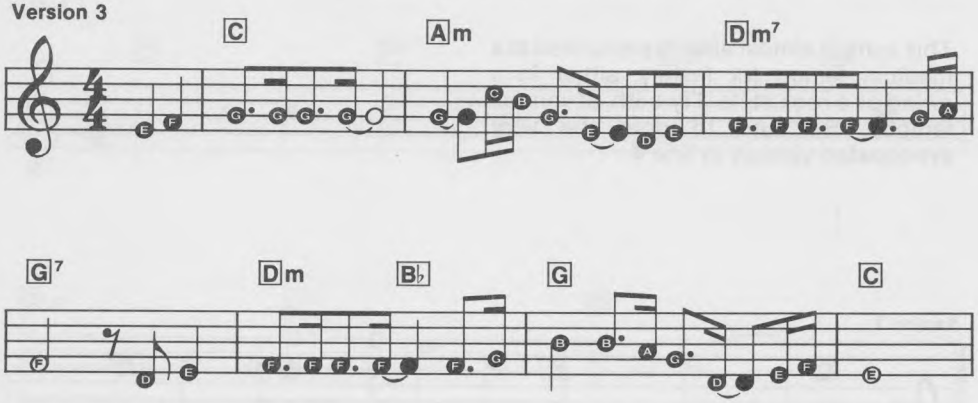
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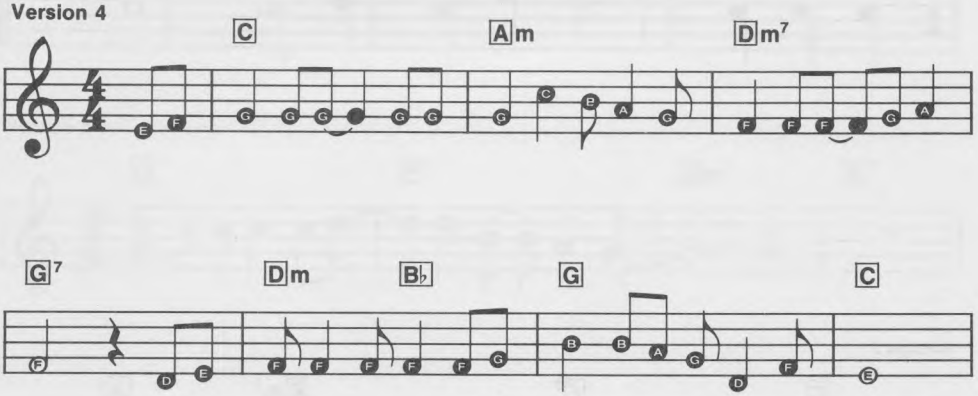
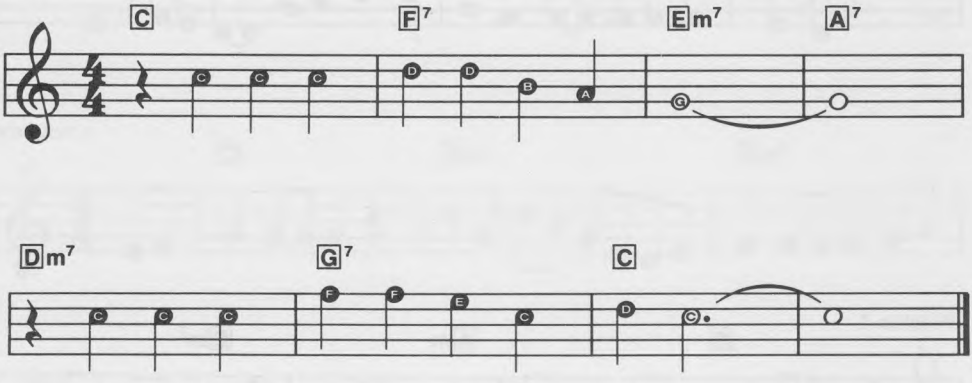

You Are The Sunshine Of My Life

This song is almost always performed at a medium tempo (or faster), either in a swing or a rock style. Try both, at various tempos. Be sure to note the very syncopated version in line 4.

Version 1



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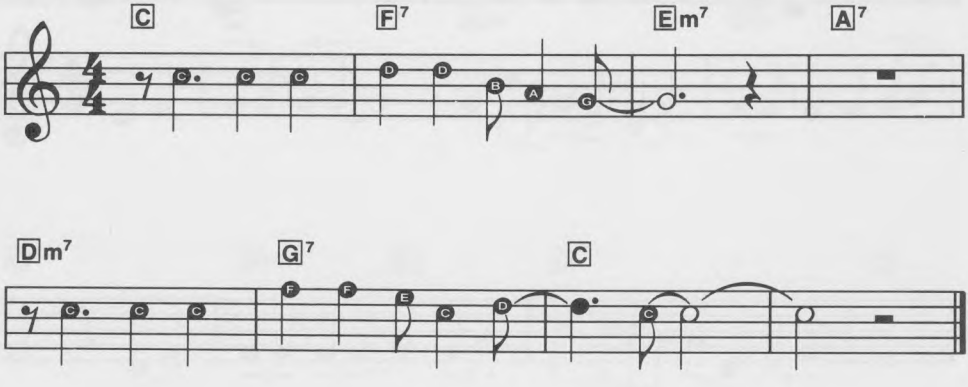
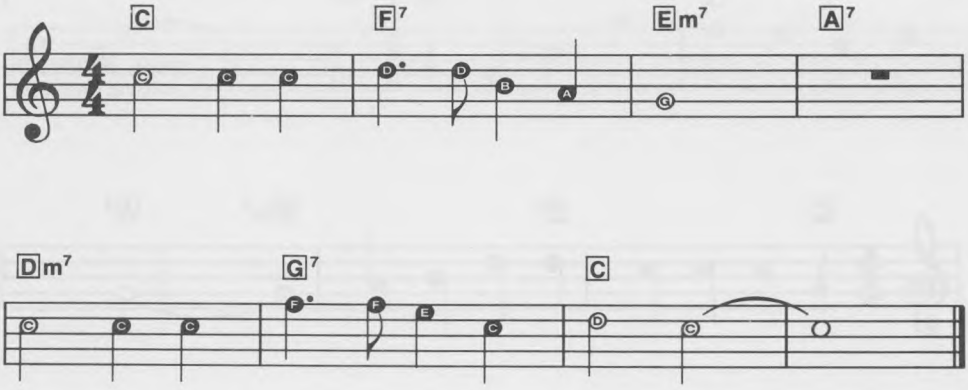

Verson 3

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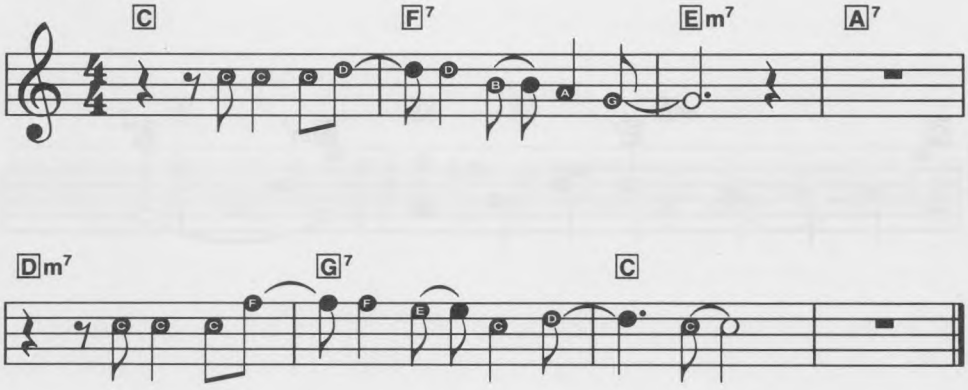
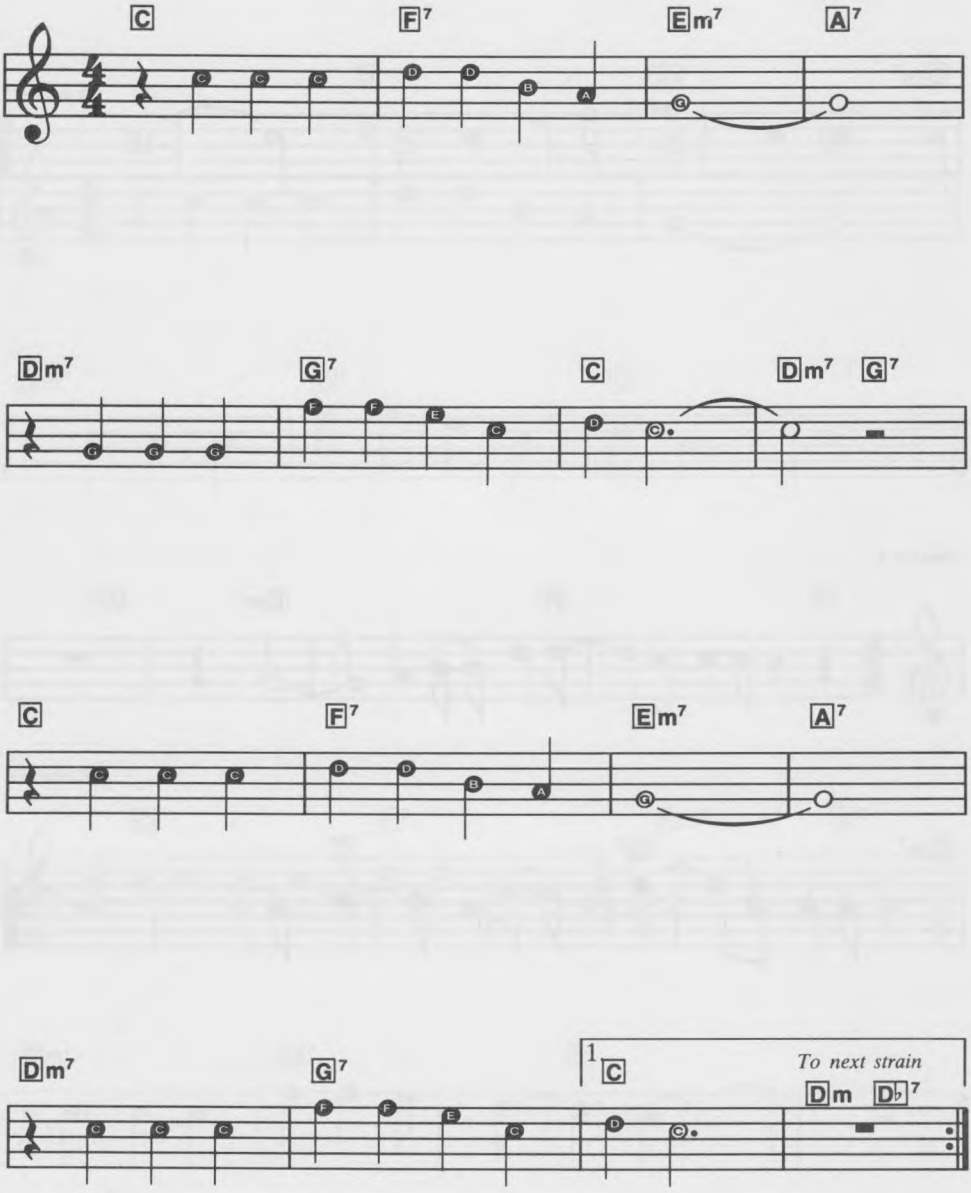

You Are The Sunshine Of My Life

Words and Music by
STEVIE WONDER

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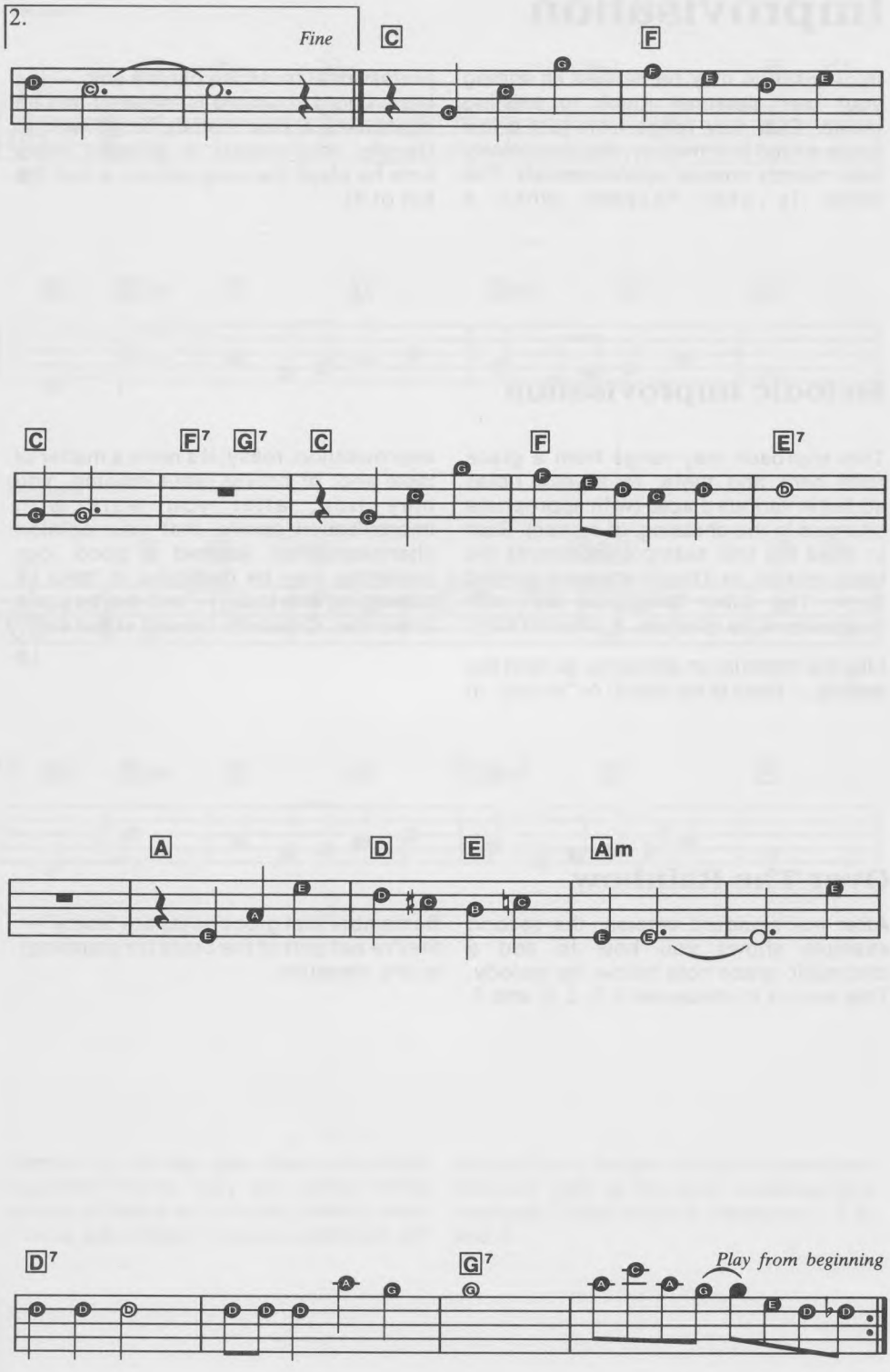

2.
Fine
C
F
C
F7
G7
C
F
E7
A
D
E
Am
D7
G7
Play from beginning

Improvisation

Improvisation may be defined as adding your own personal touch to existing music. This may range from just a few notes added to a melody, to a completely new melody created spontaneously. The latter is what happens when a professional musician plays a solo — the basic chord structure is followed and he improvises a new melody to go with it. Usually, this melody is different every time he plays the song (which is half the fun of it).

Melodic Improvisation

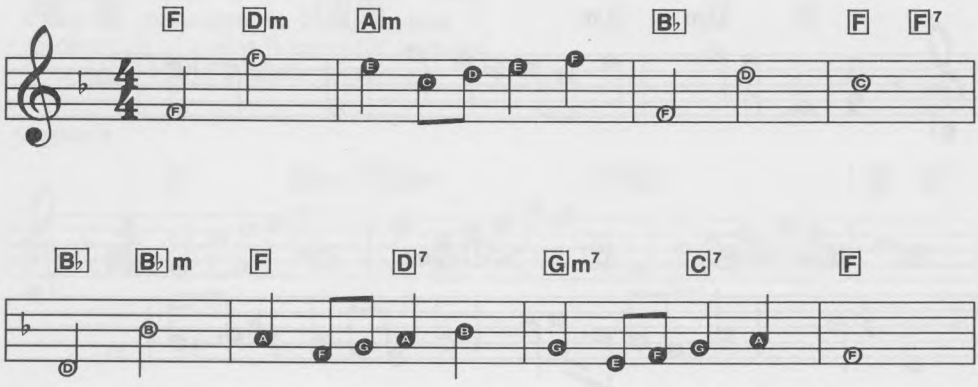
This approach may range from a grace note here and there, to several notes added in various places (with appropriate changes in the phrasing, of course). Bear in mind the first example represents the basic version, as it might appear in printed form. The other examples are only suggestions, to give you a place to start.

Like the material on phrasing, go with the feeling — there is no "right" or "wrong" in improvisation, really; it's more a matter of taste and, of course, your opinion. You may find, after you work with improvisation awhile, that your opinion changes. What seemed a good idea yesterday may be discarded in favor of something else today — and maybe again tomorrow. Creativity doesn't stand still.

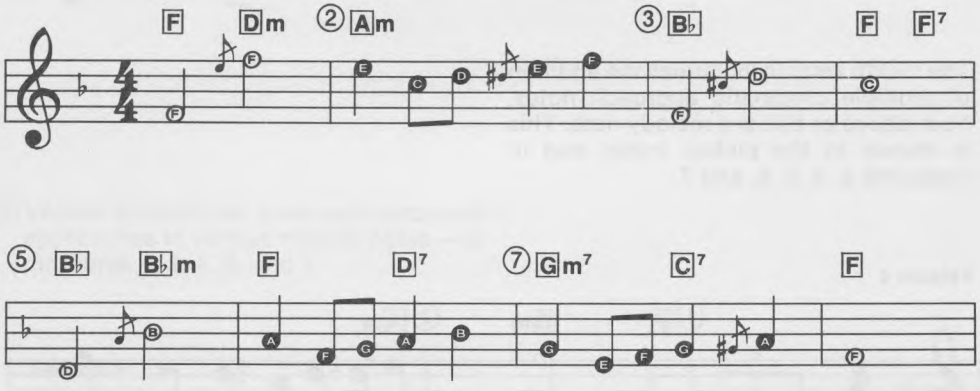
Over The Rainbow

After the standard version, the second example shows you how to add a chromatic grace note below the melody. This occurs in measures 1, 2, 3, 5, and 7. Remember that grace notes are "extra" — they're not part of the beats (or counting) in any measure.

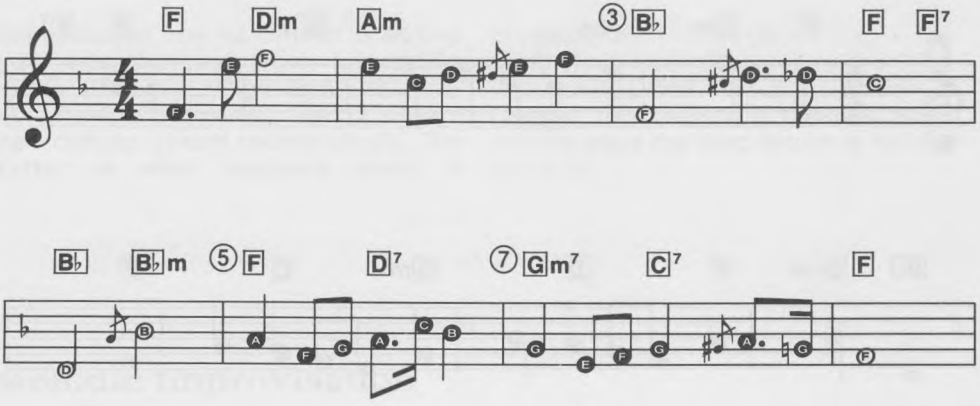
Version 1

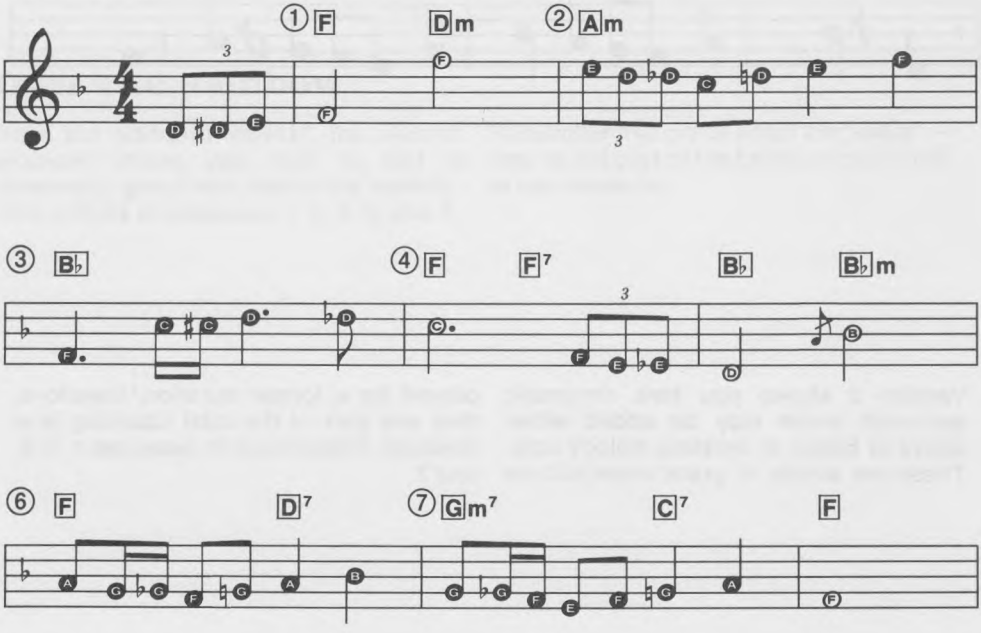


Version 2

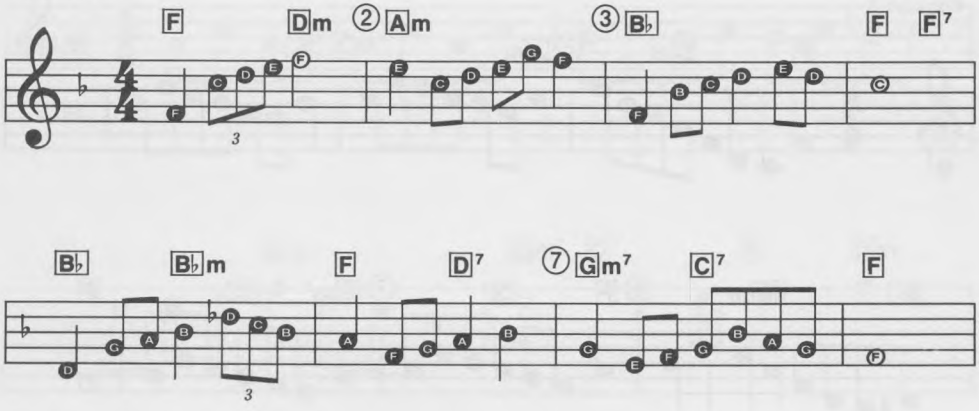


Version 3 shows you how chromatic approach notes may be added either above or below an existing melody note. These are similar to grace notes but are played for a longer duration; therefore, they are part of the total counting in a measure. These occur in measures 1, 2, 6, and 7.

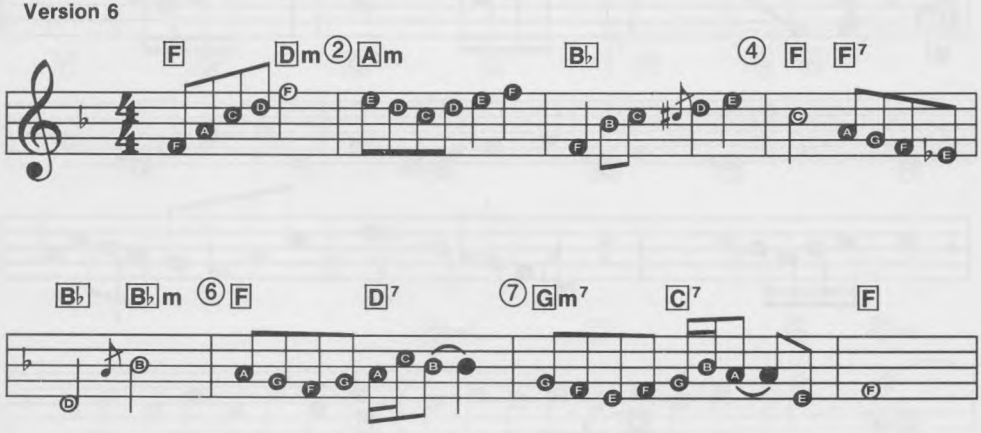
Version 3

The fourth version illustrates the addition of multiple chromatic approach notes, from above or below a melody note. This is shown in the pickup triplet and in measures 2, 3, 4, 6, and 7.

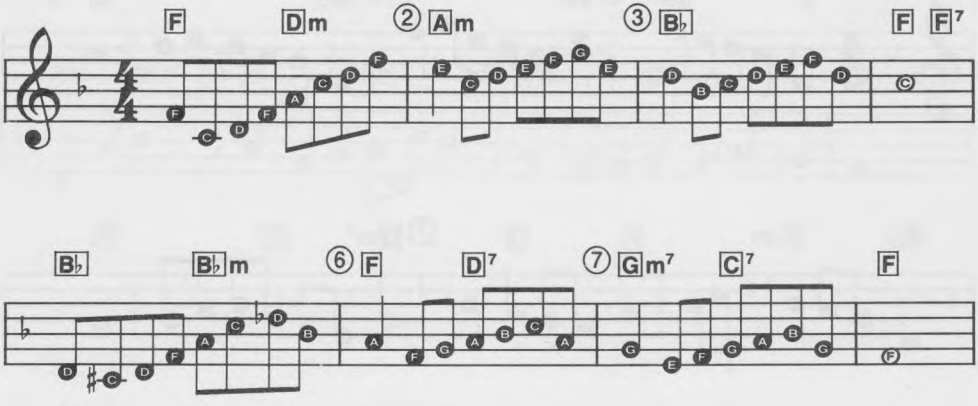
Version 4

Version 5 illustrates the addition of scale approach notes to the melody. These occur in measures 1, 2, 3, 5, and 7. Knowledge of scales is essential in order to use this technique effectively.

Version 5



(38) Version 6 combines scale and chromatic approaches to various melody notes — in measures 1, 2, 4, 6, and 7.

Version 6

Although the melody seems lost in these last two examples, you'll hear it as you play. The one exception is at measure 3 — the melody note is D rather than F; it's part of the B♭ chord, however.

Version 7

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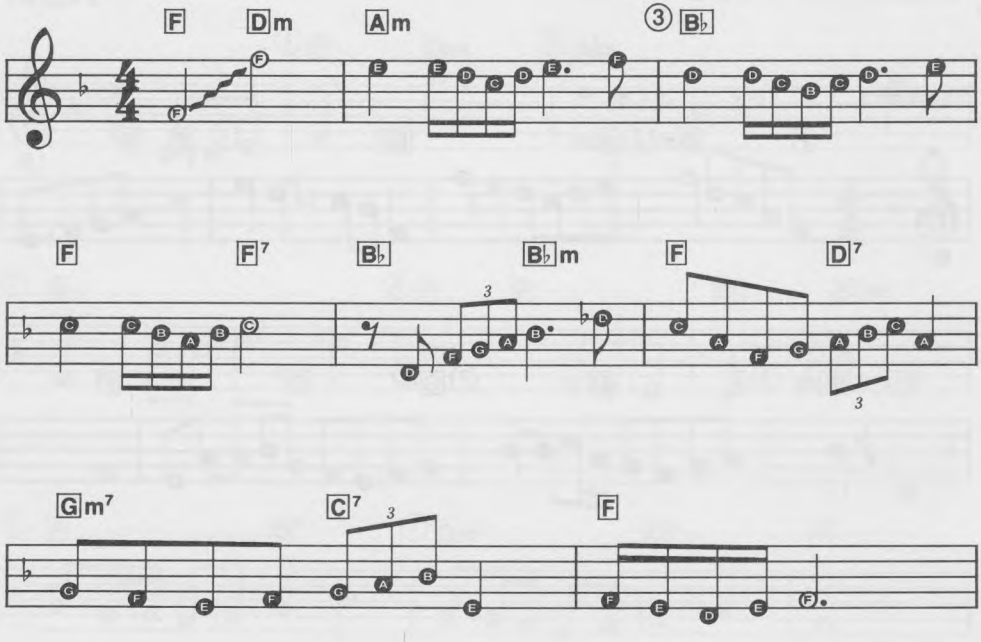
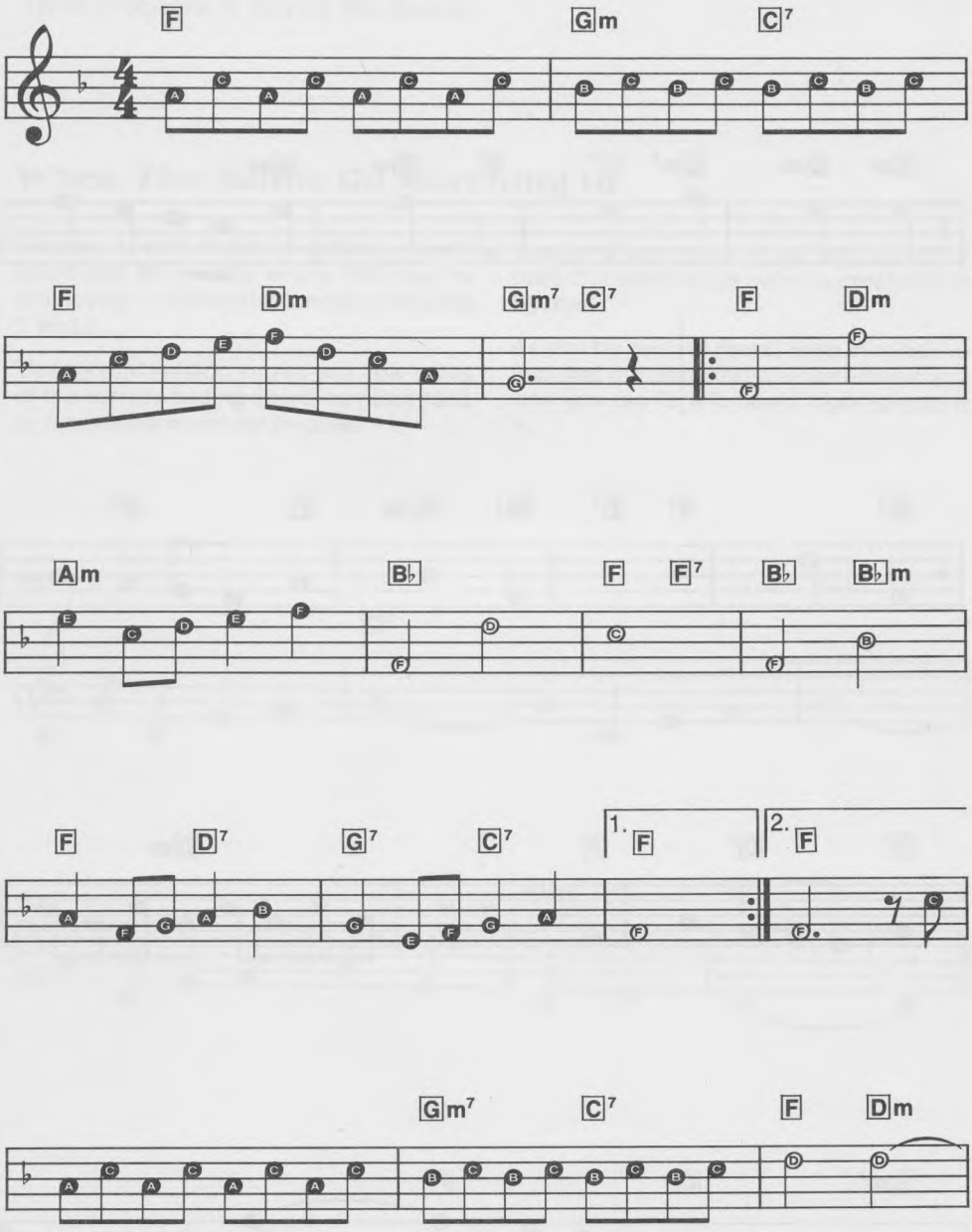

Over The Rainbow

Words by E.Y. HARBURG

Music by HAROLD ARLEN

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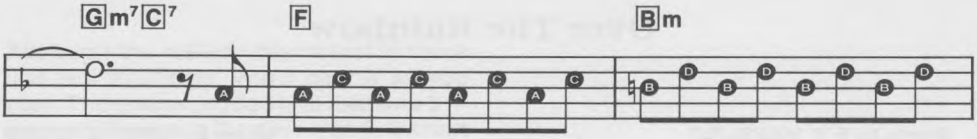
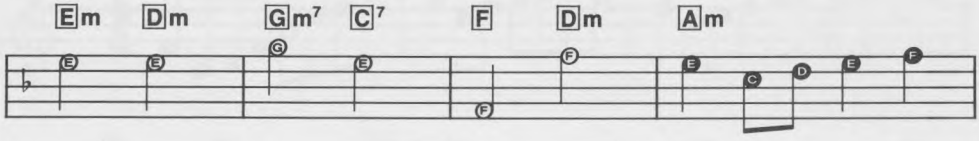
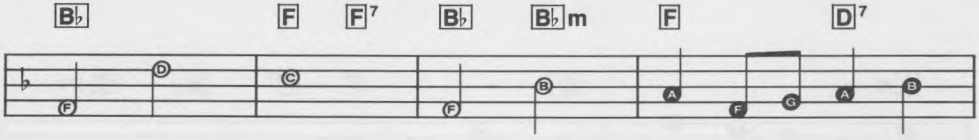
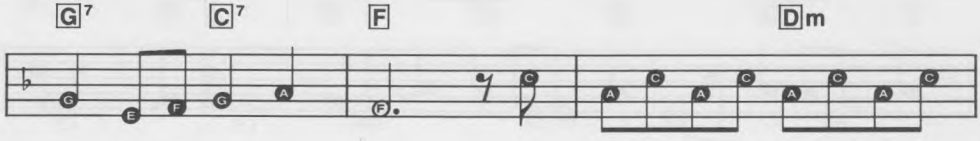
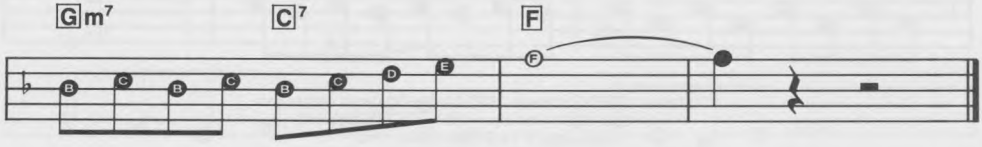

Gm7 C7
F
Bm


Em
Dm
Gm7
C7
F
Dm
Am


B♭
F
F7
B♭
B♭m
F
D7


G7
C7
F
Dm


Gm7
C7
F

Fills

Fills are used in improvising to add interest in places where the melody rests, or sustains (longer notes that do nothing). For example, if the brass section in a dance orchestra is playing the melody, the saxophones may "fill-in" around longer melody notes. Scale notes, chromatic notes, and other chord tones are used.

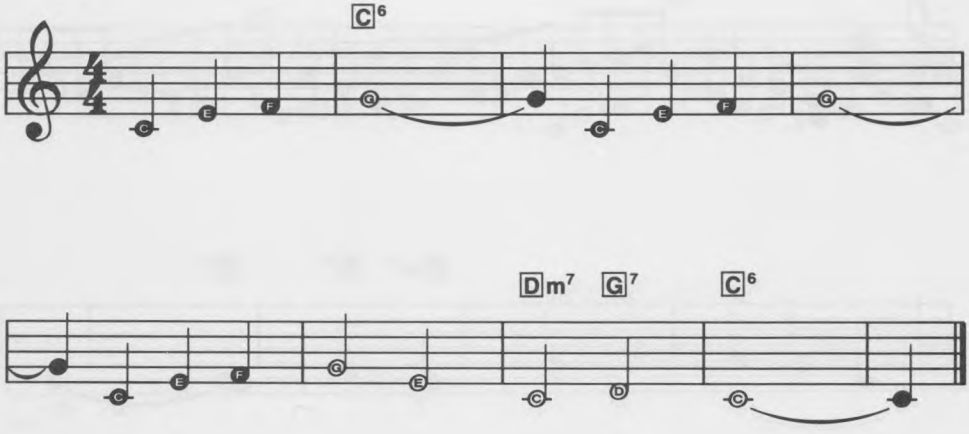
When The Saints Go Marching In

Version 1, the standard version, clearly illustrates the places where fills may be employed — in these instances, measures 1 and 3.

The second version shows you how notes of the corresponding chord may be added to fill out the measure involved.

Version 3 uses scale notes, and version 4 uses chromatic scale notes to create fill-in figures.

As you try each of these, keep in mind the fact that the phrasing may be altered any way you see fit; if it "feels" right to you, it is.

Version 1

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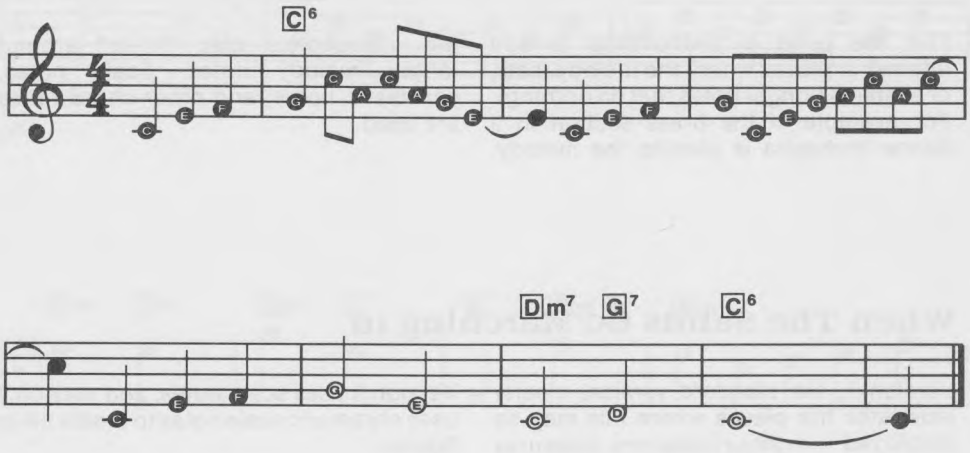
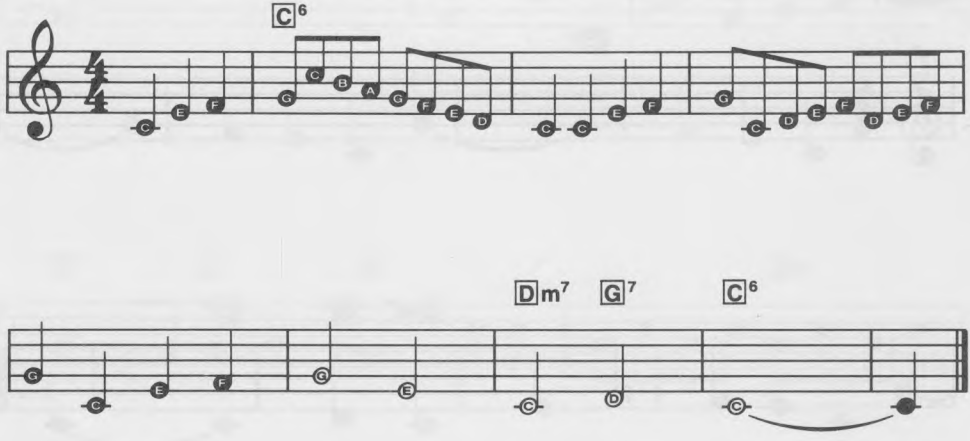
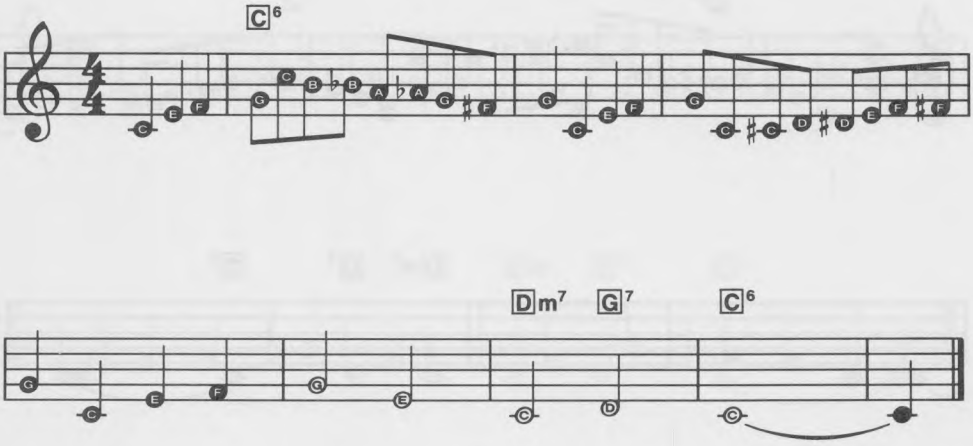
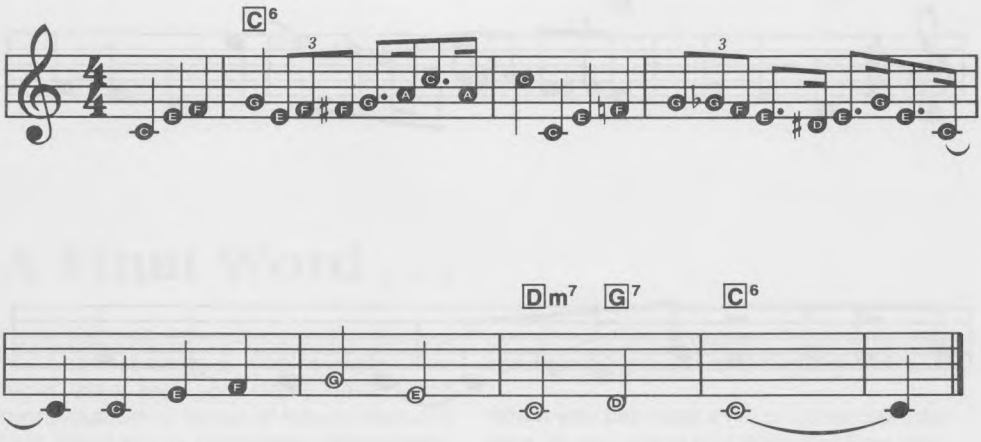
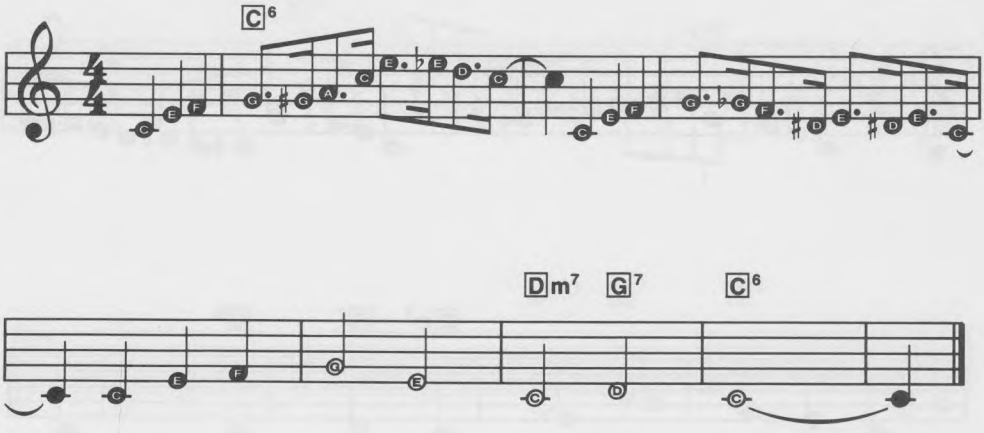

Version 3

Version 4

The following examples show you how chord notes, scale notes, and chromatics may be combined in various ways to create fills for a melody.

Version 5

Version 6

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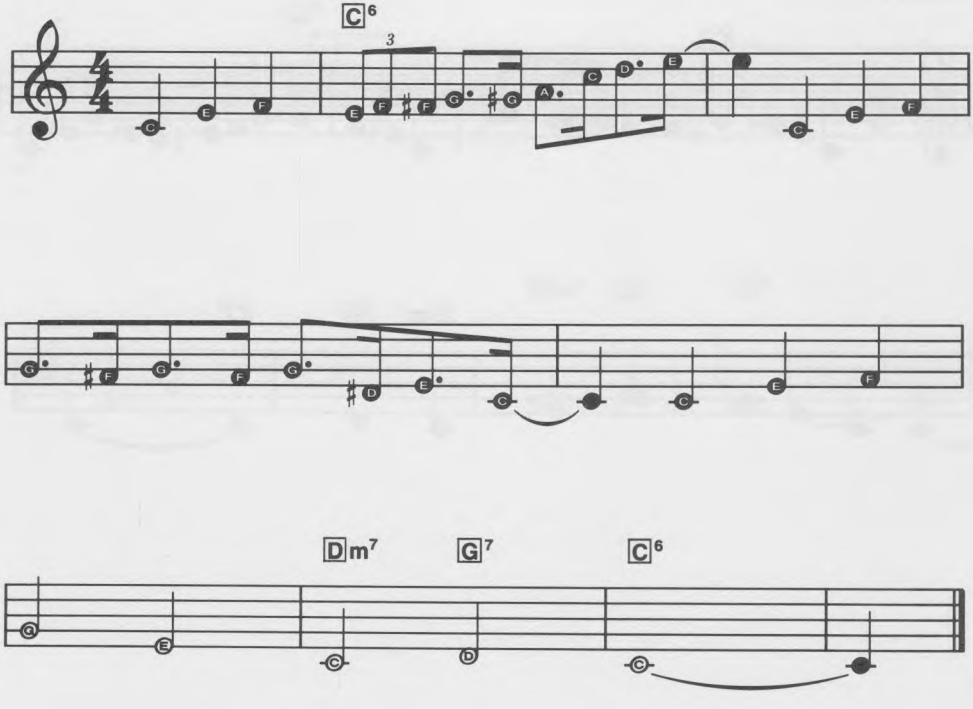
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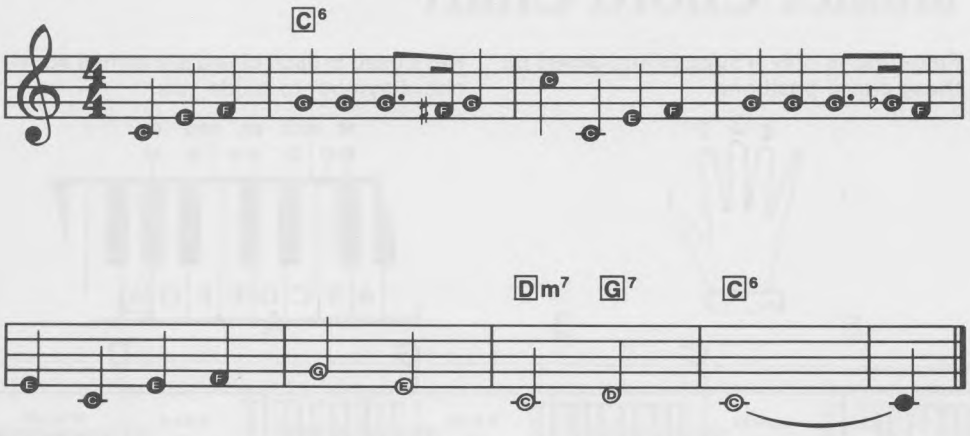

Go back to the complete arrangement now and apply some of this material to the song.

A Final Word . . .

If you feel only the surface of the subject has been scratched, you're right. You might also feel you don't understand improvisation in terms of how to actually do it. Right again, most likely. Remember, though, it's a creative process which starts within you. No course or book can teach you how to have an idea, musical or otherwise. What this material has done is provide a few ways to help get the ideas out of you. The ideas are there; only you can bring them out and develop them.

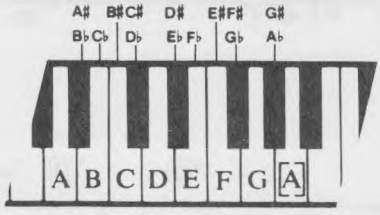
When you can hear a fill, or other melodic idea, in your mind and then play it on your keyboard, then you'll know what improvising really is. The thought of doing that should be pretty exciting to you — the result will surely be personally rewarding.

Master Chord Chart

Fingering is only a suggestion, based on these chord positions.

C

Keys used in each chord are named above chord symbol to guide you.



G D

MAJOR (chord letter only)	G-C-E **C** 5 2 1	G-B-D **G** 5 3 1	F♯-A-D **D** 5 3 1
MINOR (m)	G-C-E♭ **Cm** 5 2 1	G-B♭-D **Gm** 5 3 1	F-A-D **Dm** 5 3 1
AUGMENTED (aug) (+)	C-E-G♯ **Caug** 5 3 1	G-B-D♯ **Gaug** 5 3 1	D-F♯-A♯ **Daug** 5 3 1
SEVENTH (7)	G-B♭-C-E **C7** 5 3 2 1	G-B-D-F **G7** 5 3 2 1	F♯-A-C-D **D7** 4 3 2 1
MINOR SEVENTH (m7)	G-B♭-C-E♭ **Cm7** 5 3 2 1	G-B♭-D-F **Gm7** 5 3 2 1	A-C-D-F **Dm7** 5 32 1
MAJOR SEVENTH (maj7) (M7)	C-E-G-B **Cmaj7** 5 3 2 1	G-B-D-F♯ **Gmaj7** 5 3 2 1	D-F♯-A-C♯ **Dmaj7** 5 3 2 1
DIMINISHED (dim)	C-E♭-G♭-A **Cdim** 5 3 2 1	G-B♭-D♭-E **Gdim** 5 3 2 1	D-F-A♭-B **Ddim** 5 3 2 1

	A	E	B
MAJOR (chord letter only)	A-C♯-E **A** 4 2 1	G♯-B-E **E** 4 3 1	F♯-B-D♯ **B** 5 2 1
MINOR (m)	A-C-E **Am** 4 2 1	G-B-E **Em** 5 3 1	F♯-B-D **Bm** 5 2 1
AUGMENTED (aug) (+)	A-C♯-F **Aaug** 4 2 1 5 3 1	E-G♯-C **Eaug** 4 2 1 5 3 1	B-D♯-G **Baug** 4 2 1 5 3 1
SEVENTH (7)	G-A-C♯-E **A7** 54 2 1	G♯-B-D-E **E7** 4 3 2 1	F♯-A-B-D♯ **B7** 4 3 2 1
MINOR SEVENTH (m7)	G-A-C-E **Am7** 54 2 1	G-B-D-E **Em7** 5 3 2 1	F♯-A-B-D **Bm7** 4 3 2 1
MAJOR SEVENTH (maj7) (M7)	A-C♯-E-G♯ **Amaj7** 5 3 2 1	E-G♯-B-D♯ **Emaj7** 5 3 2 1	B-D♯-F♯-A♯ **Bmaj7** 5 3 2 1
DIMINISHED (dim)	A-C-E♭-G♭ **Adim** 5 3 2 1	E-G-B♭-D♭ **Edim** 5 3 2 1	B-D-F-A♭ **Bdim** 5 3 2 1

*Notes and keys having two names are called *enharmonic*. Detailed explanations are available in any music theory book.

	F♯/G♭*	C♯/D♭*	A♭
MAJOR (chord letter only)	F♯-A♯-C♯ **F♯** G♭-B♭-D♭ **G♭** 4 2 1 5 3 1	G♯-C♯-E♯ **C♯** A♭-D♭-F **D♭** 4 2 1 5 3 1	A♭-C-E♭ **A♭** 4 2 1
MINOR (m)	F♯-A-C♯ **F♯m** G♭-A-D♭ **G♭m** 4 2 1	G♯-C♯-E **C♯m** A♭-D♭-F♭ **D♭m** 4 2 1 5 3 1	A♭-C♭-E♭ **A♭m** 4 2 1
AUGMENTED (aug) (+)	F♯-A♯-D **F♯aug** G♭-B♭-D **G♭aug** 4 2 1	C♯-E♯-A **C♯aug** D♭-F-A **D♭aug** 5 3 1	A♭-C-E **A♭aug** 4 2 1
SEVENTH (7)	F♯-A♯-C♯-E **F♯7** G♭-B♭-D♭-F♭ **G♭7** 5 3 2 1	G♯-B-C♯-E♯ **C♯7** A♭-C♭-D♭-F **D♭7** 4 3 2 1	G♭-A♭-C-E♭ **A♭7** 5 4 2 1
MINOR SEVENTH (m7)	F♯-A-C♯-E **F♯m7** G♭-A-D♭-F♭ **G♭m7** 4 3 2 1	G♯-B-C♯-E **C♯m7** A♭-C♭-D♭-F♭ **D♭m7** 4 3 2 1	G♭-A♭-C♭-E♭ **A♭m7** 5 4 2 1
MAJOR SEVENTH (maj7) (M7)	F♯-A♯-C♯-E♯ **F♯maj7** G♭-B♭-D♭-F **G♭maj7** 5 3 2 1	C♯-E♯-G♯-B♯ **C♯maj7** D♭-F-A♭-C **D♭maj7** 5 3 2 1 4 3 2 1	A♭-C-E♭-G **A♭maj7** 5 3 2 1 4 3 2 1
DIMINISHED (dim)	F♯-A-C-E♭ **F♯dim** G♭-A-C-E♭ **G♭dim** 5 3 2 1 4 3 2 1	C♯-E-G-B♭ **C♯dim** D♭-F♭-G-B♭ **D♭dim** 5 3 2 1 4 3 2 1	A♭-C♭-D-F **A♭dim** 5 3 2 1 4 3 2 1

	E♭	B♭	F
MAJOR (chord letter only)	G-B♭-E♭ **E♭** 5 3 1	B♭-D-F **B♭** 4 2 1	A-C-F **F** 4 2 1
MINOR (m)	G♭-B♭-E♭ **E♭m** 5 3 1	B♭-D♭-F **B♭m** 4 2 1	A♭-C-F **Fm** 4 2 1
AUGMENTED (aug) (+)	E♭-G-B **E♭aug** 4 2 1	B♭-D-F♯ **B♭aug** 5 3 1 4 2 1	F-A-C♯ **Faug** 5 3 1 4 2 1
SEVENTH (7)	G-B♭-D♭-E♭ **E♭7** 5 3 21	F-A♭-B♭-D **B♭7** 5 32 1	A-C-E♭-F **F7** 5 3 2 1
MINOR SEVENTH (m7)	G♭-B♭-D♭-E♭ **E♭m7** 5 3 21	A♭-B♭-D♭-F **B♭m7** 54 2 1 43 2 1	A♭-C-E♭-F **Fm7** 5 3 2 1 4 3 2 1
MAJOR SEVENTH (maj7) (M7)	E♭-G-B♭-D **E♭maj7** 5 3 2 1	B♭-D-F-A **B♭maj7** 5 3 2 1	F-A-C-E **Fmaj7** 5 3 2 1
DIMINISHED (dim)	E♭-G♭-A-C **E♭dim** 4 3 2 1	B♭-D♭-F♭-G **B♭dim** 4 3 2 1	F-A♭-C♭-D **Fdim** 5 3 2 1

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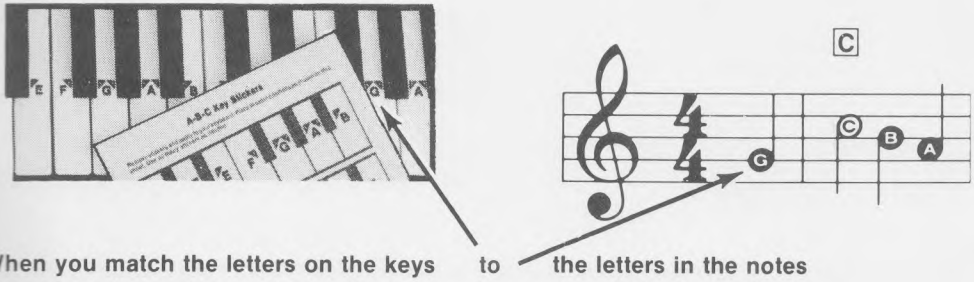

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